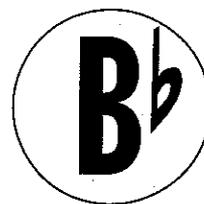


REAL JAZZ BOOK



WARNER/CHAPPELL MUSIC
SCANDINAVIA AB

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Preface

Förord

Since long, there has been a need for a printed compilation of jazz standard tunes. **Warner/Chappell Music Scandinavia AB** of Sweden is pleased to present such a book, covering an important part of this repertoire – tunes that are played on jam sessions all over the world. Many of these tunes have been difficult to find for people looking for printed music. Also the original music has not been adapted to jazz harmony. We are very proud to be able to present a volume with today's jazz harmonies and jazz interpretations throughout the book. Of course it will always be a matter of taste how to choose chord colour as individual freedom and expression will always be a vital part of jazz. Apart from this we do believe that this material to a great extent correspond with the interpretations of most jazz players of today.

We are grateful to the **music publishers** that have generously licenced their tunes to make this book as complete as possible.

Det har länge funnits ett behov av att i notform samla och bevara jazzens standardrepertoar. **Warner/Chappell Music Scandinavia AB** har nu glädjen att kunna presentera en väsentlig del av denna repertoar – melodier som det "jammats" på idag.

Tyvärr har många av dessa melodier varit svåra att komma över för den som velat få tag i noter. Dessutom har de flesta "originalnoter" inte varit anpassade till dagens jazzharmonik. Vi är därför glada att kunna presentera en bok med genomgående "rätt" jazzharmonik och melodiindelning. Ordet rätt är satt inom citationstecken – naturligtvis är det så att det ofta är en smaksak hur man t ex färgar ackord. Jazzen är ju en musikform med fritt spelrum för individuella inriktningar, men vi tror ändå att detta material i hög grad överensstämmer med de flesta av dagens jazzmusikers tolkningar.

*Vi vill rikta ett tack till de **musikförlag** som så frikostigt bidragit med melodier till denna samling, samt till Lars Hedberg som bidragit med den musikaliska granskningen.*

Jazz on!

*Ingemar Hahne
Editor*

BLUE BOSSA

MEDIUM BOSSA

KENNY DOZHAM

Musical score for "Blue Bossa" by Kenny Dorham. The score is in G major, 4/4 time, and consists of four staves of music. The first staff starts with a Dm7 chord. The second staff has chords Em7b5, A7b9#9, and Dm7. The third staff has chords Fm7, Bb7, and EbΔ. The fourth staff has chords Em7b5, A7b9, Dm7, Em7b5, and A7b9.

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FOUR

MEDIUM UP

MILES DAVIS
JON HENDRICKS

Musical score for "Four" by Miles Davis and Jon Hendricks. The score is in G major, 4/4 time, and consists of three staves of music. The first staff starts with an FΔ chord. The second staff has chords BbΔ, Bbm7, and Eb7. The third staff has chords FΔ, G#m7, C#7, Gm7, and C7.

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1. $F\Delta$ $G\#m7$ $C\#7$ $Gm7$ $C7$

2. $A\Delta$ $G\#m7$ $C\#7$ $Gm7$ $C7$ $F\Delta$

NOW'S THE TIME

FAST BLUES

CHARLIE PARKER

$G7$ $C7$ $C\#o7$ $G7$

$Dm7$ $G7$ $C7$

$G7$ $Bm7$ $E7\#9$ $A7\beta$

$D7$ $Bm7$ $E7$ $A\Delta$ $D7$

(1ST X ONLY)

BLUE MOON

MEDIUM (OR BALLAD)

LORENZ HART
RICHARD RODGERS

(C7) A FΔ DM7 GM7 C7 F#7 FΔ F#07

Blue moon, you saw me stand - ing a - lone

GM7 C7 AM7 D7 GM7 GM7/C

with - out a dream in my heart, with - out a love of my own.

F6 DM7 GM7 F#7#11 FΔ DM7 GM7 C7

Blue moon, you knew just what I was there

FΔ F#0 GM7 C7 FΔ DM7

for. You heard me say - ing a pray'r for

GM7 GM7/C F6 Eb9 F DM7

some - one I real - ly could care for. And then there

B GM7 C7 F6 DM7

sud - den - ly ap - peared be - fore me the on - ly

GM7 C7 F6 Bbm7 Eb7

one my arms could ev - er hold. I heard some - bod - y whis - per, "Please a -

AbΔ Ab6 DM7 G7 C7sus C7

dore me", and when I looked, the moon had turned to gold! Blue

C FΔ DM7 GM7 C7 F#7 FΔ F#07 GM7 C7

moon, now I'm no long - er a - lone, with - out a dream in my heart,

Am7 D7 Gm7 C⁹_{sus} EbΔ E7^{b9} F6 (Gm7 C7)



with - out a love of my own.

BESSIE'S BLUES

MEDIUM SWING ♩ = 184

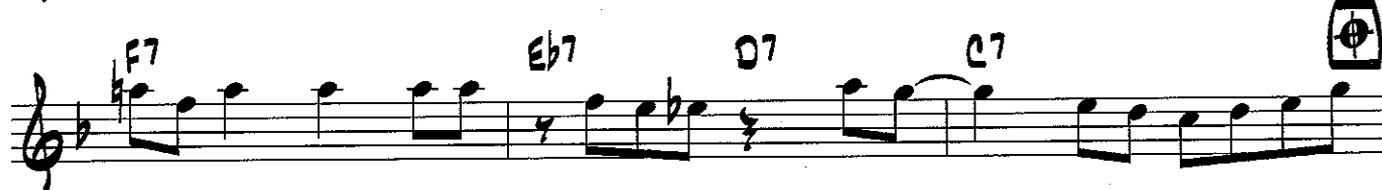
JOHN COLTRANE



F7 Bb7 F7



Bb7



F7 Eb7 D7 C7



1. Bb7 F7 C7



2. Bb7 F7 F7 C7

D.C. AL  (W. REPEAT)



Bb7 F7/A Bb6 Bb7 F7/C F9

BLUESETTE

JAZZ WALTZ

JEAN "TOOTS" THIELEMANS

NORMAN GIMBEL

C Bm7b5 E7b9 Am7 D7(b9)

Poor lit - tle, sad lit - tle blue Bues - ette, don't you cry,
Long as there's love in your heart to share, dear Blues - ette,

Gm7 C7 FΔ Fm7 b Bb9

don't you fret. You can bet one luck - y day you'll wak - en
don't des - pair. Some blue boy is long - ing just like you, to

EbΔ Ebm7 Ab9 Dbd

and your blues will be for - sak - en. One luck - y day love - ly
find a some - one to be true to. Two lov - ing arms he can

Dm7(b5) G7b9 Em9 Eb7#11 Dm7#11 G7

love will come your way. _____
nest - le in and stay. _____

C Bm7b5 E7 Am7

Get set, Blues - ette, true love is com - ing. Your trou - bled

D7 Gm7 C7 FΔ F6

heart soon will be hum - ming. Hum _____

Fm7 Bb7 EbΔ Eb6 Ebm7 b

(hum) _____

Ab9 Dbd Dm7b5

(hum) _____ Doo - ya, doo - oo -

G7b9 EM7 Eb7 Dm7 G7

- oo Blues - ette.

C Bm7b5 E7

Pret - ty lit - tle Blues - ette must - n't be a mourn - er.

Am7 D7 Gm7 C7

Have you heard the news yet? Love is 'round the cor - ner.

F#m F#m F#m7 Bb7 EbΔ

Love wrap - ped rain - bows and tied with pink rib - bon to make your next

Ebm7 Ebm7 Ab7 Dbd

spring - time your gold wed - ding ring time. So, dry your eyes. Don't - cha

Dm7b5 G7 Em7 Eb7

pout, don't - cha fret good - y good times are com - ing, Blues -

Dm7 G7 Dbd Dm7b5

D.S. AL *(LYRICS VERSE 2)*

ette. One luck - y day love - ly love will

G9 Em7#11 A7 Dm7

come your way. That mag - ic day

G7 C6 G7(#9) Em7 Dm7 Dbd CΔ

may just be to - day.

DESAFINADO

MEDIUM BOSSA NOVA

ANTONIO CARLOS JOSIM,
JON HENDRICKS & JESSIE CAVANAUGH

A G Δ A7 \flat 5

Love is like a nev - er end - ing mel - o - dy,
Once your kiss-es raised me to a fe - ver pitch,

Am7 D7 B \flat 7 \flat 5 E7 \flat 9

po - ets have com - pared it to a sym - pho - ny.
now the or - ches - tra - tion does - n't seem so rich,

1. Am7 B7 \flat 9 E7 E7 \flat 9

A sym-pho-ny con - duc - ted by the light - ing of the moon.

A7 \flat 9 A \flat Δ (D7 \flat 9)

But our song of love is slight - ly out of tune.

2. Am7 C \flat 6 B \flat 7 C \sharp 7 \flat 5 F \sharp 7 \flat 9

Seems to me you've changed the tune we used to sing,

B Δ C \circ C \sharp 7 F \sharp

like the bos-sa no - va love should swing. We used

B B Δ C \circ C \sharp 7 F \sharp

to har - mo - nize two souls in per - fect time,

B Δ G \sharp 7 C \sharp 7 F \sharp

now the song is dif - 'rent and the words don't e - ven rhyme; 'cause you

— for - got — the mel - o - dy — our hearts would al - ways croon, — and so what

good's a heart — that's slight - ly out — of tune? —

Tune your heart to mine — the way — it used — to be, —

join with me in har - mo - ny — and sing — a song of love - ing, — we're

bound to get in tune — a - gain — be - fore — too long. — There'll be

no de - sa - fi - na - do when your heart be - longs to me com - plete - ly, — then you

won't be slight - ly out of tune, — you'll sing — a - long — with me. —

DETOUR AHEAD

LOU CARTER,

HERB ELLIS & JOHN FRIGO

MEDIUM BALLAD

A

DA G#13 C#7#9#5 GA F#M7 BM

Smooth road, clear day, _____ but why am I the on - ly one

E7 EM7 A7 AM7 D7b9 GA C13

trav - 'ling this way? How strange the road to love should be so eas - y,

DA BM7 Bb13 EM7 Eb7#11 DA G#13 C#7#9#5

can there be a de - tour a - head? Wake up, slow down, _____ be -

GA F#M7 BM E7 EM7 A7 AM7 D7b9

- fore you crash and break your heart, gul - li - ble clown. You fool, you're head - ed in the

GA C13 DA BM7 (AM7) G#M7b5 C#7b9

wrong di - rec - tion, can't you see the de - tour a - head? The

B

F#M GMA F#M7 G7 F#D

far - ther you trav - el, the hard - er to un - ra - vel the web he spins a -

G#M7 C#7b9 F#M F#MA F#M7 G7

- round you; turn back while there's time, can't you see the dan - ger sign? Soft

F#D Eb13 **C** DA G#13 C#7#9#5

should - ers sur - round you. Smooth road, clear night, _____ oh,

G Δ F \sharp M7 B M E7 EM7 A7 A M 7 D7 $b9$
 luck - y me, that sud - den - ly I saw the light; I'm turn - ing back a - way from
 G Δ C 13 D Δ C7 $\sharp 11$ B M 7 F9 $\sharp 11$ E7 A7 sus D Δ A7 $\sharp 5$
 all this trou - ble, smooth road, smooth road, no de - tour a - head.

I FALL IN LOVE TOO EASILY

SAMMY CAHN
JULE STYNE

A MEDIUM BALLAD
 G M 7 C \sharp 7 $b9$ F Δ B $b\Delta$ E M 7 $b5$ A7 $\sharp 5$ D M 7
 I fall in love too eas - i - ly, I fall in love too fast,
 E M 7 $b5$ A7 $\sharp 5$ D M 7 D M 7/C E7 B M 7 $\sharp 11$ E7
 I fall in love too ter - ri - bly hard _____ for love to ev - er
 E M 7 $b5$ A7 $b9$ **B** B M 7 $b5$ E7(ALT.) A 13 E b 7
 last. My heart should be well schooled, _____ 'cause I've been
 D9 sus D7 $b9$ G M 7 (D7 $b9$) G M 7 B b M9 E b 9
 fooled in the past, _____ and still I fall in love too
 A7(ALT.) $\sharp 5$ D7 $b9$ G M 9 C 13 $b9$ F6/9 A b 13
 eas - i - ly, _____ I fall in love too fast.

DTANGO

SLOW $\text{♩} = 76$

JOHN LEWIS

Chords: G_M , C_M6 , $D7^b9$, G_M , $G7^b9$, C_M7 , $F7^b9$, B^b , E^b , $E^b\Delta$, A_M7^b5 , $A7/G$, $D/F^\#$, D , $G_M^9(\Delta)$, G_M , C_M11 , C_M , $D+$, $D7$, C°/G , G_M , $G_M^9(\Delta)$, G_M , C_M11 , $D+$, $D7$, C°/G , G_M

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GIANT STEPS

FAST SWING $\text{♩} = 286$

JOHN COLTRANE

Chords: $C^\#\Delta$, $E7$, $A\Delta$, $C7$, $F\Delta$, B_M7 , $E7$, $A\Delta$, $C7$, $F\Delta$, $G^\#7$, $C^\#\Delta$, G_M7 , $C7$, $F\Delta$, B_M7 , $E7$

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Handwritten musical notation in treble clef, key of D major. The first line contains notes with chords: A Δ , D \sharp M7, G \sharp 7, C \sharp A, G Δ (circled), G Δ M7, C7, and F Δ . The second line contains notes with chords: D \sharp M7, G \sharp 7, G Δ (circled), G Δ M7, C7, and F Δ . The notation includes various accidentals and dynamics.

JIVE AT FIVE

JUMP TEMPO

COUNT BASIE
HARRY EDISON

Handwritten musical notation for the first system of "Jive at Five". It starts with a boxed letter 'A' and a circled 'S' symbol. The notes are accompanied by chords: A, F \sharp M7 Eb7 D7, E7(sus), A, F \sharp M7 Eb7 D7, and E7(sus). The key signature is D major.

Handwritten musical notation for the second system. It begins with a circled 'S' symbol. Chords include A, B7, B Δ 7b5, E7b5, 1. Eb7, G7, C \sharp M7, B Δ 7, and E7. The key signature is D major.

Handwritten musical notation for the third system. It includes a boxed letter 'B'. Chords include 2. Eb7, G7, C \sharp M7, B Δ 7, A, F7, E7 Δ 9 \sharp 5, and A6. The key signature is D major.

Handwritten musical notation for the fourth system. Chords include A, F7, E7 Δ 9 \sharp 5, A6, A, F7, E7 Δ 9 \sharp 5, and A6. The key signature is D major.

Handwritten musical notation for the fifth system. It starts with a circled 'S' symbol. Chords include F \sharp M7, B7b9, E9, Eb7, G7, and A6. The key signature is D major.

D.S. AL (circled)

EARLY AUTUMN

MEDIUM BALLAD

JOHNNY MERCER,
RALPH BURNS & WOODY HERMAN

B $B^b\Delta$ $B\Delta$ $C\Delta$ $C\#^b\Delta$ A $D\Delta$ $C\#^b7$
 When an ear - ly au - tumn walks the land _____ and chills the breeze, and
 $C\Delta$ B^b7 $B^b\Delta$
 touch - es with her hand _____ the sum - mer trees, per - haps you'll un - der - stand _____
 $A7$ $D\Delta$ B^bM7 E^bM7 $B^b\Delta$ $B\Delta$ $C\Delta$ $C\#^b\Delta$ $D\Delta$
 _____ what mem - o - ries I own. _____ There's a dance pa - vil - ion in the rain _____
 $C\#^b7$ $C\Delta$ B^b7
 _____ all shut - tered down, a wind - ing coun - try lane _____ all rus - set brown. A
 $B^b\Delta$ $A7$ D^b6
 frost - y win - dow pane _____ shows me a town grown lone - ly. _____ That spring of
B E^bM7 A^b13 $F\#^bM7$ F^bO E^bM7 A^b13
 ours that start - ed so A - pril heart - ed seemed made for just a boy and
 $D\Delta^9$ D^bM7 G^b13 $C\Delta$ $F^b13\#^{11}$
 girl. _____ I nev - er dreamed, did you, an - y fall would come in view so
 $E\Delta^9$ D^b7 D^9 $C\#^b7\#^9$ $C7$ $B\Delta$ B^b7^b9 A^9 C $D\Delta$
 ear - ly, ear - ly? Dar - ling, if you care, _____

___ please let me know, I'll meet you an - y - where. ___ I miss you so, let's
 nev - er have to share ___ an - oth - er ear - ly au - tumn. ___

AUTUMN LEAVES

(LES FEUILLES MORTES)

JOSEPH KOSMA/JACQUES PREVERT
JOHNNY MERCER

The fall - ing leaves ___ drift by my win - dow, ___ the au - tumn
 lips, ___ the sum - mer kiss - es, ___ the sun - burned

leaves ___ of red and gold; I see your ___ I used to
 hands ___

hold. ___ Since you went a - way ___ the days grow long, ___ and soon I'll

hear ___ old win - ter's song. ___ But I miss you most of all, my

dar - ling, ___ when au - tumn leaves start to fall. **FINE** I see your

ECAROH

LATIN ♩ = 164

HORACE SILVER

C7#9 #5 F7#9

C7#9 #5 F7#9

SWING BΔ E7#11

EbΔ Em A7#9 DΔ Dm G7#9 G#7#9 A7#9

F7#9 G7#9 E7#9 F7#9 D7#9 Eb7#9 C7#9 C7#9 C#7#9

Bb7#9 B7#9 G#7#9 A7#9 F7#9 G7#9 1. E7#9 2. E7#9 E7

EbΔ Ab7#11 EbΔ A7#11

AbΔ Am D7 G#m C#7 F#Δ Fm Bb7

Chord progression: EbΔ, Ab7#11, EbΔ, A7#11

Chord progression: AbΔ, Gm7b5, C7#9, Fm7b5, Bb7#9, EbΔ

Chord progression: Bbm, Eb7b9, AbΔ, Bb7b5, C7b5, Fm

Chord progression: C#m, F#7b9, BΔ, Bb7b9

Chord progression: EbΔ, Ab7#11, EbΔ, A7#11

Chord progression: AbΔ, Gm7b5, C7#9, Fm7b5, Bb7#9, EbΔ, Fm, Bb7

D.S. AL

Section: LATIN

Chord progression: Ebm, Bb7#9, Ebm

FARFARS VALS

(GRANDPA'S WALTZ)

LARS FÄRNLÖF
BEPPE WOLGERS

JAZZ WALTZ

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of ten staves of music. The first staff begins with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign. The third and fourth staves begin with a double bar line and a repeat sign. The fifth staff contains a first and second ending. The sixth and seventh staves begin with a double bar line and a repeat sign. The eighth and ninth staves begin with a double bar line and a repeat sign. The tenth staff ends with a double bar line and a repeat sign.

Chords and other markings include: Dm , Eb , Dm , C , Bb , $A7$, $D\Delta$, $D+$, $F\#7\#5$, Em , $B7$, Em , $Em7/D$, $C\#m7b5$, $F\#7b9$, Bm , $Bm7$, $Bm7$, $E7b9$, $1. A7$, $2. A7$, Dm , Eb , Dm , C , Bb , $A7$, $D\Delta$, $D+$, $F\#7\#5$, Em , $B7$, Em , $Em7/D$, $C\#m7b5$, $F\#7b9$, Bm , $Bm7$, $E7b9$, $1. A7$.

2. A7 Dm6 Bb7b5 Gm/A A7 Dm

COTTONTAIL

FAST

DUKE ELLINGTON

A $\text{Bb}\Delta$ Gm7 Cm7 F7 Dm7 Gm7 Cm7 F7

Bb7 Eb $\text{E}\circ$ Bb/F F7 1. G7 Cm7 F7

2. Bb B D7 G7

C7 F7

C $\text{Bb}\Delta$ Gm7 Cm7 F7 Dm7 Gm7 Cm7 F7

Bb7 Eb $\text{E}\circ$ Bb F7 Bb

OLEO

MEDIUM UP SWING

SONNY ROLLINS

A C6 AM7 DM7 G7 C6 A7

DM7 G7 GM7 C7 F6 FM6

CA A7 1. DM7 G7 2. DM7 G7 C6

B E7 A7 D7 G7

INSTR. FILL

C C6 AM7 DM7 G7 C6 A7 DM7 G7

GM7 C7 F6 FM6 CA A7 DM7 G7 C6

HALLELUJAH, I LOVE HIM SO

MODERATELY

RAY CHARLES

INTRO G G/B C C#0 G G/B C C#0

G G/B C7 C#0 G G/B

Let me tell you 'bout a boy I Know. _____ He is my ba - by and he
(girl) (She) (she)

C7 D7sus G TACET G7 C7

lives next door. _____ Ev - 'ry mor - ning 'fore the sun comes up _____

C C#0 G/D B7/D#

he brings my cof - fee in my fav - 'rite cup, thats why I know, _____ yes, I
(she)

Em C7 A7 D7sus G

know, _____ Hal - le - lu - jah, I just love him so. _____
(her)

G G/B C7 C#0 G G/B

Let me tell you 'bout a boy I Know. _____ He is my ba - by and he
(girl) (She) (she)

C7 D7 G TACET G7 C7

lives next door. _____ Ev - 'ry mor - ning 'fore the sun comes up _____

C C#0 G/D B7/D#

he brings my cof - fee in my fav - 'rite cup, thats why I know, _____ yes, I
(she)

EM C7 Bb7 A7 D7sus G G7

know, _____ Hal - le - lu - jah, I just love him so. _____
(her)

C TACET C#0 G/D G7 C#7#5

Now if I call him on the tel - e - phone, _____ and tell him that I'm all _____ a - lone, _____
(her) (her)

C Bb9 A7 Am7 D7

by the time I count from one to four, I hear him _____ on my door. _____
(her)

G G/B C7 C#0 G G7/B

In the eve - ning when the sun goes down, _____ when there is no - bod - dy

C7 D7sus G TACET G7 G7#9

else a - round _____ he kiss - es me and he holds me tight. _____
(she)

C C#0 G B7/D#

He tells me "Ba - by ev - 'ry - thing's all right. That's why I know, _____ yes, I
(She)

EM C7 Bb7 A7 D7sus G (Am7 D7)

know. _____ Hal - le - lu - jah, I just love him so. _____
(her)

CODA G E7 A7 D7 G Am7 A# G A# Am7 G

I GET A KICK OUT OF YOU

COLE PORTER

(♩ = 164)

GM C7b9 FA Am D7b9

I get no kick from cham - pagne,

GM C7b9 FA D7b9

mere al - co - hol does - n't thrill me at all, so

GM C7 Bb7 A7 A7#5 D7

tell me why should it be true, that

GM C7 C7b9 F#Δ Bb7 Am D7#9

I Get A Kick Out Of You.

GM C7b9 F#Δ D7b9

Some get a kick from co - caine,

GM C7b9 Am D7b9

I'm sure that if I had ev - en one sniff it would

GM C7 Em A7 Eb7#11 D7b9

bore me ter - rif - ic - 'ly too. Yet

GM C7 C7b9 F#Δ

I Get A Kick Out Of You.

C^M/F **C^M/F** **C^M/F** **C^M/F**

I get a kick ev - 'ry time I see you're

C^M/F **F7** **A^M7^b5** **D7**

stand - - - ing there be - fore me.

G^M **E^M7^b5** **A7[#]9** **D7^b9**

I get a kick tho' it's clear to me you

G7 **G^M7^b5** **C7**

ob - - - vious - ly don't a - dore me.

G^M **C7^b9** **F^Δ** **A^M** **D7^b9**

I get no kick in a plane. _____

G^M **C7^b9** **F^Δ** **A^M/E** **D^M**

Fly - ing too high with some gal guy in the sky is my

G^M **C7** **B^b7** **A7** **A7[#]5** **D7** **D7^b9**

i - dea of noth - ing to do. _____ Yet

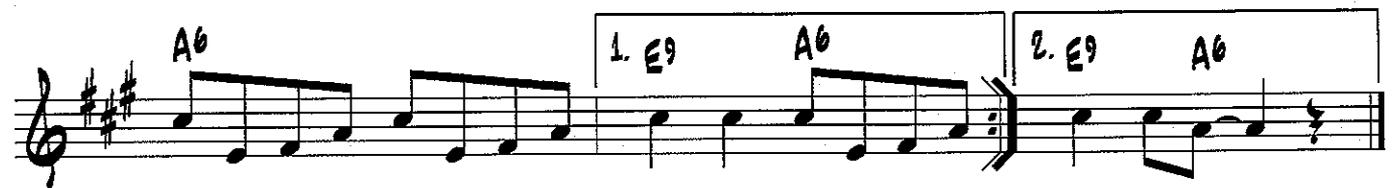
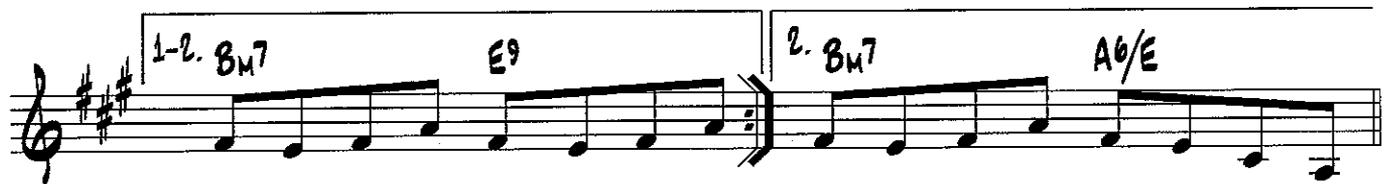
G^M **C7** **F^Δ** **(A^M D7)**

I Get A Kick Out Of You. _____

JUMPIN' AT THE WOODSIDE

BRIGHT BOUNCE TEMPO

COUNT BASIE



HAVE YOU MET MISS JONES

MEDIUM JAZZ

LORENZ HART
RICHARD RODGERS

A GΔ G#° E7 Am7 D7

"Have You Met Miss Jones?" _____ Some one said as we _____ shook hands. _____
Then I said "Miss Jones, _____ you're a girl who un - der - stands, _____

Bm7 Em7 1. Am7 D7 G#7b9 2. Dm7 G7

She was just Miss Jones _____ to me. _____
I'm a man who must _____ be free." And all at

B CΔ Bbm7 Eb7 AbΔ F#m7 B7

once I lost my breath, _____ and all at once was scared to death, and all at once _____

EΔ Bbm7 Eb7 AbΔ Am7 D7

_____ I owned the earth and sky! _____

C GΔ F#7(Δ9) F7 E7 Am7 D7 C7

Now I've met Miss Jones, _____ and we'll keep on meet - ing till we die, _____

Bm7 E7 Am7 D7 GΔ (Am7 D7)

_____ Miss Jones and I. _____

LOVE FOR SALE

MEDIUM UP TEMPO

COLE PORTER

FA CM FA

Love _____ For Sale, _____ ap - pe - 'tiz - ing

CM7 FA FM7 E7

young Love For Sale. _____ Love that's fresh and still un - spoiled, _____

Eb EbM7 Ab7 DM7b5 C#7b5 G7

love that's on - ly slight - ly soiled, _____ Love _____ For

CM FA CA

Sale. _____ Who _____ will buy? _____

FA CA

Who would like to sam - ple my sup - ply? _____

F FM7 E7 Eb

Who's pre - pared to pay the price _____ for a trip to

EbM7 Ab7 DM7b5 C#7b5 G7b13 CM CM6

par - a - dise? Love _____ For Sale. _____

FM7 Bb7 Eb FM7 GM7 F#7

Let the po - ets pipe of love in their child - ish way.

I know ev - 'ry type of love bet - ter far than, they.

if you want the thrill of love, I've been thru the mill of love;

Old love, new, love, Ev - 'ry love but true love.

Love _____ For Sale, _____ ap - pe - tiz - ing young Love For

Sale. _____ If you want to buy my wares, _____ fol - low me and

climb _____ the stairs, _____ Love _____ For Sale. _____

Sale. _____ Love _____

_____ For Sale. _____

LULLABY OF BIRDLAND

MEDIUM JAZZ

GEORGE WEISS
GEORGE SHEARING

GM **EM7b5** **A7** **D7**

Lul - la - by Of Bird - land that's _____ what I _____ al -
Have you ev - er heard two tur - - - - - tle doves _____ bill _____

GM **CM7** **F7** **BbΔ** **GM7**

- - ways hear _____ when _____ you sigh. _____ Nev - er in my word - land could -
and coo _____ when _____ they love? _____ That's _____ the kind of mag - ic mu -

CM7 **F7b9** **1. BbΔ** **EbΔ** **Am7b5** **D7**

_____ there be ways _____ to re - veal _____ in a phrase _____ how I feel! _____
- - sic we make _____ with our lips _____

2. BbΔ **F7** **BbΔ** **G7** **G7b9**

_____ when we kiss? _____ And there's a weep - y old wil -

CM7 **F7** **BbΔ**

- - low; _____ he real - ly knows how to cry! _____

G7 **CM7** **F7**

That's how I'd cry in my pil - low _____ if you should tell me fare - well _____

BbΔ **D7** **GM** **A7** **D7**

_____ and good - bye! _____ Lul - la - by Of Bird - land whis - - - per low _____ kiss _____

GM **CM7** **F7** **BbΔ** **GM**

_____ me sweet _____ and _____ we'll go _____ fly - - in' high in bird - land, high _____

CM7 **F7** **BbΔ** **Eb9** **Am7b5** **D7**

_____ in the sky _____ up a - bove _____ all be - cause _____ we're in love! _____ **D.S. AL**

all be - cause we're in love.

HERE'S THAT RAINY DAY

JOHNNY BURKE
JIMMY VAN HEUSEN

MODERATELY

May - be I should have saved those left - ov - er dreams;
Where is that worn out wish that I threw a - side,

fun - ny, but Here's That Rain - y Day.
af - ter it brought my lov - er near?

Here's That Rain - y Day they told me a - bout, and I

laughed at the though that it might turn out this way.

Fun - ny how love be - comes a cold rain - y day.

Fun - ny that rain - y day is here.

LULLABY OF THE LEAVES

JOE YOUNG
BERNICE PETKERE

A MEDIUM SWING

Chord progression: Dm $Dm7/C$ $Bb7$ $A7$ $A7(\#5)$ $Am7$ $D7$

Crad - le me where south - ern skies can watch me with a

Chord progression: $Gm7$ $Eb9$ $Em7b5$ $A7\#5$ Dm

mil - lion eyes, oh, sing me to sleep, Lul - la - by of the leaves.

Chord progression: $Bb7$ $A7$ Dm $Dm7/C$ $Bb7$ $A7$ $A7\#5$ $Am7$ $D7$

Cov - er me with heav - en's blue and let me dream a

Chord progression: $Gm7$ $Eb9$ $Em7b5$ $A7\#5$ Dm

dream or two, oh, sing me to sleep, Lul - la - by of the leaves.

B

Chord progression: $Bb7$

I'm breez - ing a - long, a - long with the breeze, I'm

Chord progression: $D6$ $A9\#5$

hear - ing a song, a song through the trees, ooh, ooh, ooh, ooh, ooh,

Chord progression: $D6$ $D7$ $Bb7$

ooh. That pine mel - o - dy car - ess - ing the shore, fa -

Chord progression: $D6$ $B7$

mil - iar to me, I've heard it be - fore, ooh, ooh, ooh, ooh.

Bb7 A7#5 C Dm Dm7/C Bb7 A7 A7#5
 That's south - land, don't I feel it in my soul, and
 Am7 D7 Gm7 Eb7 Em7b5
 don't I know I've reached my goal, oh, sing me to sleep,
 A7#5 Dm (Em7b5 A7#9)
 Lu - la - by of the leaves. _____

AU PRIVAVE

FAST CHARLIE PARKER
 G7 G#o Am7 D7b9 G7 Am7
 Dm7 G7+ C7b9 Cm7 F7 G7 Am7
 Bm7 E7b9 Am7 D7sus
 G7 E7 1. Am7 D7b9 2. A7 D7b9
 (SOLOS)

LUSH LIFE

FREELY

BILLY STRAYHORN

A Eb6 DbΔ EbΔ DbΔ

I used to vis - it all the ver - y gay pla - ces, those "come what

EbΔ DbΔ EbΔ Fm7 F#Δ G#m7

may pla - ces", where one re - lax - es on the ax - is of the

Bbm7 B7 Fm7 Eb(♯11) EbΔ Eb(♯11)

wheel of life, to get the feel of life from jazz and cock - tails. The

Eb6 DbΔ EbΔ DbΔ

girls I knew had sad and sul - len gray fa - ces with dis - tin -

EbΔ DbΔ EbΔ Fm7 Gm7 G#m7

- gue tra - ces that used to be there, you could see where they'd been,

Bbm7 B7 Fm7 Eb(♯11) EbΔ Am7(b5) Ab7(♯11)

washed a - way by too man - y thru the day twelve o' - clock tales. Then

B FASTER Gm Gm6 Gm Gm7 Gm

you came a - long with your si - ren song to tempt me to mad - ness.

Am7(b5) D7 Gm Gm6 Gm Gm7

I thought for a while that your poig - nant smile was

Gm Fm7 Bb7(b9) C#9(b5) C9

tinged with the sad - ness of a great love for me. Ah! Yes I was

F7 B9(b5) F#7(A0011) E13(#11)

wrong, a - gain I was wrong.

C MED. BALLAD ♩ = 68

E♭Δ E13 E♭Δ E13(#11) E♭6 D7(b5) C#13

Life is lon - ly a - gain and on - ly last year ev - 'ry - thing seemed so

F#Δ9 E7#9 E♭Δ E13 E♭Δ E13(#11)

sure. Now life is aw - ful a - gain, a trough ful of

E♭6 E♭9 D13 GΔ B13 B♭Δ F7(#9/5)

hearts could on - ly be a bore. A week in Pa - ris will

B♭Δ F#m7 B7 EΔ Em7 A7 DΔ C#7(b5) C7 B7#9 Bb9

ease the bite of it, all I care is to smile in spite of it.

E♭Δ E13 E♭Δ E13(#11) E♭6 D7(#11/9) C#13

I'll for - get you, I will, while yet you are still burn - ing in - side my

Gm7(A0011) C7 Fm7 G#m7 C#13 B9(#5) Bb13

brain. Ro - mance is mush, sti - fling those who strive, I'll

E♭Δ Ab13 Gm7 C7 Fm7 G#m9 C#7(b5)

live a lush life in some small dive, and there I'll be while I

B9(#5) Bb13 F#Δ F6 EΔ C7 Fm7 E7 E♭Δ9

rot with the rest of those whose lives are lone - ly too.

THE MIDNIGHT SUN WILL NEVER SET

DORCAS COCHRAN,

QUINCY JONES & HENRI SALVADORE

MODERATELY SLOW

(D⁹SUS) A G_Δ A_{M7} B_{M7} E₇

The mid - night sun will nev - er set. It shines for - ev - er in my

A_{M7} B_{M7} C_Δ D⁷SUS D₇ D_{M7} G₇

heart. For it was un - der - neath that am - ber glow you

C_Δ F#_{M7}b₅ B₇b₉ E_{M7} A₇ D⁹SUS G_Δ A_{M7}

whis - pered low: "We'll nev - er part." The mid - night sun will nev - er set,

B_{M7} E₇ A_{M7} B_{M7} C_Δ D⁷SUS D₇

so now could our ro - mance be through? For in the ev - er shin - ing

D_{M7} G₇ C_Δ F#_{M7}b₅B₇b₉ E_{M7} A₇ A_{M7} D₇b₉ G₆

day - light of our sum - mer love, the mid - night sun was shin - ing too. No more is

B G_{M7} C₇ F_Δ B_{M7}

night a wild de - light with all the world on fire, and yet I

C_{M7} E_{b7} D⁹SUS BREAK

can't es - cape the lips I still de - sire. I see two si - lent sil - hou -

C G_Δ A_{M7} B_{M7} E₇ A_{M7} B_{M7} C_Δ D⁷SUS D₇

- ettes a - gainst a flam - ing sky and sea, and then I know, tho' I'm a

Dm7 G7 CΔ F#m7b5 B7b9 Em7 A7 Am7 D7b9 G6
 fool to care a - gain, some - where the mid - night sun will shine for me.

I GOT RHYTHM

IRA GERSHWIN
GEORGE GERSHWIN

MEDIUM UP

C Am7 Dm7 G7 C D#o7 Dm7 G7 C Am7
 I Got Rhy - thm, I got mu - sic, I got
 I got dais - ies in green pas - tures, I got

Dm7 G7 G7b9 C Dm7 G7 1. C G7 2. C
 my man who could ask for an - y - thing more?

E7 D/F# Gm6 E7/G# A7 E7+ Em7 A7 D7 C/E
 Old man troub - le, I don't mind him, you won't

Fm6 D7/F# G#7b5 G7 C Am7 Dm7 G7
 find him 'round my door. I got star - light,

C D#o7 Dm7 G7 C Am7 Dm7 G7 G7b9
 I got sweet dreams, I got my man who could

C Gm/Bb A7 D7 G7 C
 ask for an - y - thing more, who could ask for an - y - thing more?

C

G⁶ B^b A^{M7}

don't let me wait, come to me ten - der - ly in the

D⁷ D⁷^{#5} G^Δ G⁶ G^Δ G⁶

June night. I stand at your gate and I

G^Δ G⁷ E⁷^{b9} C^{M6} B^{M7} E^{M7}

sing you a song in the moon - light; a love song, my

A^{M7}^{b5} A^{M7} D¹³ D⁷^{b9}^{#5} G^Δ A^{M7} D⁷^{b9}

dar - ling, a Moon - light Ser - e - nade.

TENOR MADNESS

BLUES

SONNY ROLLINS

C⁷ F⁷ C⁷

F⁷ C E^{M7}^{b5} A⁷^{b9}^{#5}

D^M G⁷ C⁷

MY FUNNY VALENTINE

RICHARD RODGERS
LORENTZ HART

A SLOWLY

My Fun - ny Val - en - tine, sweet com - ic val - en - tine,
 you make me smile with my heart.
 Your looks are laugh - a - ble, un - pho - to - graph - a - ble,
 yet, you're my fav - rite work of art. Is your
B fig - ure less than Greek; is your mouth a lit - tle weak when you
 o - pen it to speak, are you smart? But
C don't change a hair for me, not if you care for me,
 stay lit - tle val - en - tine, stay!
 Each day is Val - en - tine's day.

Chords: *DM, DM(A), DM7, DM6, BbΔ, (AM7), GM7, GM/F, EM7b5, (Eb7), A7, (GM7), AM7, D7 b9, (G#m7), C#7, (GM7), C7, F#7, FΔ, GM7, F/A, E7b9, E7, FΔ, A7b9, DM, C#7, CM7, B7, BbΔ, GM7, EM7b5, A7b9, DM, DM(A), DM7, DM6, BbΔ, EM7(b5), A7, DM7, C#b9, CM7, B7#11/9, BbΔ, AM7, GM7, C7b9, F, (EM7b5, A7)*

OVER THE RAINBOW

HOWARD ARLEN
E. Y. HARBURG

MEDIUM TEMPO

A

F6 Dm7 Am7 F#7b5 F7 BbΔ Bm7b5 E7b9 Am7 D7b9

Some - where o - ver the rain - bow, way up high,

Gm7 Eb7 FΔ D7(b9) G#9 G7 C7sus C7b9 F6 C#7b5 C7sus

there's a land that I heard of once in a lull - a - by.

Bm7b5 E7b9 Am7 F#7b5 F7 BbΔ B07 F/C Eb7#11 D7b9

Some - where o - ver the rain - bow skies are blue,

BbΔ Eb7 FΔ D7b9 G#9 G7 C#7b5 C7 F6 C7sus

and the dreams that you dare to dream real - ly do come true. Some

B F6 FΔ Gm7 C7

day I'll wish up - on a star and wake up where the clouds are far be -

Am#11 D7 Gm7 C7 F6 FΔ

- hind me. Where trou - bles melt like lem - on drops, a -

Bm7(b5) E7(b9) Am7 Ab0 Gm7 C9

- way, a - bove the chim - ney tops that's where you'll find me.

C F6 Bm7b5 E7b9 Am7 F7 F7 BbΔ B07 F/C Eb7#11 D7b9

Some - where o - ver the rain - bow blue - birds fly.

Gm7 Eb7 FΔ D7b9 G#7 G7 C7sus C7

Birds fly o - ver the rain - bow, why then, oh, why can't

F6 Gm7 C7b9 F6 C9sus FΔ
 I? I? If hap - py lit - tle blue - birds fly be -
 Gm7 C9 F6
 yond the rain - bow, why, oh, why can't I? _____

I COULD WRITE A BOOK

BALLAD

LORENZ HART
RICHARD RODGERS

DΔ Bm7 Em7 A7 DΔ A7b9
 If they asked me I Could Write A Book, _____ a - bout the
 sim - ple se - cret of the plot _____ is fust to

DΔ A7b9 DΔ D#o7 Em7 A7
 way you walk and whis - per and look, _____ I could
 tell them that I love you a - lot, _____ then the

1. D/F# FΔ Em7 A7b9 Bm7 E7b9 AΔ G#m7 C#7 F#m
 write a pre - face on how we met, so the world would

Bm7 E7 Em7 A7 2. Bm Bm(Δ) Bm7 Bm6
 nev - er for - get, _____ and the world dis - cov - ers as

Am7 D7 GΔ Gm7 C7 DΔ B7 Em7 A7 D6 Em7 A7
 my book ends, how to make two lov - ers of friends.

THE PREACHER

MEDIUM BOUNCE

HORACE SILVER
B GONZALES

A G G° G C9

Gath - er 'round and hear the preach - er, hear the preach - er,

G G° G D7 G

hear the preach - er, preach - er man. They used to

B G F# G G7/B C C#° G/D D7sus

call him the preach - er, this was true, for he would

G F# G A7 D7

preach from his heart 'bout the on - ly way he knew. He would stand up

G F# G G7/B C B7 G7

there in the pul - pit; horn in his hand, and

Am7 A#° Bm7 Em7 Am7 D7 1. G

let that mel - o - dy take you to the Prom - ised Land. They used to

2. G G° G C9

Gath - er 'round and hear the preach - er, hear the

G G° G D7 G

preach - er, hear the preach - er, preach - er man. They used to

3. G C C# G E^m7 A^m7 G⁶

OH, LADY BE GOOD

MEDIUM SWING

GEORGE GERSHWIN
IRA GERSHWIN

A D7 A A#^o

Oh, sweet and love - ly La - dy, Be Good! Oh
I am so aw - f'ly mis - un - der - stood, so

B^m7 E7 1. A/C# C^m6 B^m7 E¹³ 2. A A7

La - dy, Be Good to mel
La - dy, Be Good to me.

D E7 D A G#^m7^b9 C#7 F#m F#m⁶

Oh, please have some pit - y, I'm all a -
This is tu - lip weath - er so let's put

F#^m7 B7 B^m7 E7 B^m7 E7 B7^b9 A

lone in this big cit - y. }
two and two to - geth - er. } I tell you I'm just a

D7 A A#^o B^m7 E7

lone - some babe in the wood, so La - dy, Be Good to

A C^o B^m7 E7¹³ D.S. AL A D7 A

me! me!

SKATING IN CENTRAL PARK

JOHN LEWIS

(FINE)

D.C. AL FINE
(FORM: A A B A)

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WATERMELON MAN

HERSIE HANCOCK

MEDIUM

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Two staves of musical notation in G major. The first staff has two measures: the first measure has a D7 chord and the second has a C7 chord. The second staff also has two measures: the first measure has a D7 chord and the second has a C7 chord.

WORK SONG

MEDIUM

NAT ADDERLEY

Four staves of musical notation in G minor. The first staff is labeled '(BASS)' and has a GM7 chord. The second staff has GM7, A7 (D7 FOR HEAD), and D7 chords. The third staff has a GM7 chord. The fourth staff has GM7(+9), C7, (F7), A7, D7, and GM7 (D7) chords.

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THE SONG IS YOU

MEDIUM UP

OSCAR HAMMERSTEIN

GEROME KERN

A $D\Delta$ $F\Delta$ $E\Delta 7$

I hear mu - sic when I look at you;
I hear mu - sic when I touch your hand;

$A7$ $F\#m7$ $B7b9$ $E\Delta 7$

a beau - ti - ful theme of ev - 'ry dream - I ev - er knew.
a beau - ti - ful me - lo - di from some en - chant - ed land.

$A7$ 1. $D\Delta$ $F\#m7$ $B7$ $E\Delta 7$

Down deep in my heart I hear it play.
Down deep in my

$A7$ $Gm7$ $C7$ $F\#m7$ $B7$ $E\Delta 7$ $A7$

I feel it start, then melt a - way.

2. $F\#m7$ $B7$ $E\Delta 7$ $A7$

heart, I hear it say, is this the day?

$D\Delta$ $A\Delta 7$ $G\#m7b5$ $C\#7b9$

B $F\#\Delta$ $D\#m7$ $G\#m7$ $C\#7$

I a - lone have heard this love - ly strain,

$F\#\Delta$ $D\#m7$ $Cm7b5$ $F7$

I a - lone have heard this glad re - frain:

$Bbm7$ $Eb7$

Must it be for ev - er in - side of me, why can't I

E_bM7 **G#7** **G#M7** **C#7**
 let it go, _____ why can't I let you know, _____ why can't I
C
D_Δ **F_o** **E_{M7}**
 let you know the song _____ my heart would sing? _____
A7 **D_Δ** **A_{M7}** **D7** **G_Δ**
 That beau-ti - ful rhap - - - so - dy of love and youth and spring, _____
C7 **F#M7** **B7** **E_{M7}**
 _____ the mu-sic is sweet, _____ the words are true,
A7 **D_Δ** **B_{b7}** **E_{bΔ}** **A7_{sus}**
 The Song Is You. _____ **FINE**

SWEDISH PASTRY

MODERATELY FAST

BARNEY KESSEL

C **F7** **C** **C7**
F7 **F_{M7}** **C** **D_{M7}** **C** **E_bM7**
D_{M7} **G7** **C**
FINE

SOPHISTICATED LADY

MEDIUM BALLAD

DUKE ELLINGTON,
IRVING MILLS & MITCHELL PARISH

A G7b9 Cm CmΔ Cm7 Ab7 G7 F#7 F7 Bb07 BbΔ

They say _____ in - to your ear - ly life ro - mance came, _____ and in this

Bb7 A7 Ab7 G7 C7 C#7b5 C7 Cm7 F#3

heart of yours burned a flame, _____ a flame that flick - ered one day and

BbΔ G#7#3 G7b9 Cm CmΔ Cm7 Ab7 G7 F#7 F7

died a - way. Then, _____ with dis - il - lu - sion deep in your

Bb07 BbΔ Bb7 A7 Ab7 G7 C7 C#7b5 C7

eyes, _____ you learned that fools in love soon grow wise, _____ the years have

Cm7 F#3 Bb6 Bm7b5 E7

changed you, some - how; I see you now...

B AΔ F#m7 Bm7 E7 C#m7 F#7b9

Smok - ing, drink - ing, nev - - er think - ing of to - mor - row,

Bm7 E7b9 AΔ F#m7 Bm7 E7

non - cha - lant, dia - monds shin - ing, danc - ing, din - ing with some

AΔ C#0 Dm7 F7 Dm7b5 G7b9 **C** Cm CmΔ Cm7

man in a res - tau - rant, is that all you real - ly want? No, _____ so - phis - ti -

- cat - ed la - dy, I know _____ you miss the love you lost long a -
 - go, _____ and when no - bod - y is nigh, you cry.

SAINT JAMES INFIRMARY

SLOW TRAD.

EM 87/F# EM/G A7
 EM F#7b5 87 C#m7b5 D° 87/O# BREAK EM 87/O#
 EM/O A/C# C7 87 EM (B7)

STOMPIN' AT THE SAVOY

MEDIUM SWING

BENNY GOODMAN, CHICK WEBB,
EDGAR SAMPSON & ANDY RAZAF

Bb13 **A Ebd** **Bb7¹³₉** **Bb13**

Sa - voy, the home of sweet ro - mance, Sa - voy,

Ebd **Ab7b5** **Gm7** **C7** **Fm7**

it wins you at a glance, Sa - voy, gives hap - py feet a chance

Bb13 **Ebb** **F#13** **Fm7** **Bb13** **Ebd** **B7¹³₉**

to dance. Your form, just like a cling - in' vine,

Bb13 **Ebd** **Ab7b5** **Gm7** **C7**

your lips, so warm and sweet as wine, your cheek,

Fm7 **Bb13** **Ebb** **Fm7** **F#o7** **Fm7** **Eb7add6**

so soft and close to mine, di - vine.

B **G#13** **A13** **G#13** **C#13** **G#m7** **C#13**

How my heart is sing - in' while the band is swing - in'

F#9 **G9** **F#9** **B13** **Bb13**

nev - er tired of romp - in' and stomp - in' with you at the Sa - voy. What joy,

C **Ebd** **Bb7¹³₉** **Bb13** **Ebd** **Ab7b5** **Gm7** **C7**

a per - fect hol - i - day, Sa - voy, where we can glide and sway, Sa - voy,

there let me stomp a - way with you.

MY BLUE HEAVEN

GEORGE WHITING
WALTER DONALDSON

MODERATELY

When Whip - poor - wills call (right) and ev - 'ning is nigh
 a lit - tle white light

I hur - ry to My Blue Heav - en. A turn to the right
 will lead you to My Blue Heav - en.

You'll see a smil - ing face, a fire - place, a co - zy room,

a lit - tle nest that's nes - tled where the ro - ses bloom.

Just Mol - lie and me and ba - by makes three,

we're hap - py in My Blue Heav - en.

SUMMERTIME

(FROM PORGY AND BESS)

GEORGE GERSHWIN, DU BOSE
DOROTHY HEYWARD & IRA GERSHWIN

SLOWLY

Bm6 F#7/C# Bm6/D F#7/C# Bm6 F#7/C# Bm6/D F#7/C# Bm6

Sum - mer - time _____ an' the liv - in' is eas - y, _____ fish are

Em G GΔ E#0 F# C#7#9 F# C7#11

jump - in'; _____ an' the cot - ton is high. _____ Oh, yo'

Bm6 F#7/C# Bm6/D F#7/C# Bm6 F#7/C# Bm6 E7

dad - dy's rich, _____ an' yo' ma is good - look - in', _____ so

D Bm E Em7/A Bm BmΔ

hush, lit - tle ba - by, don' _____ yo' cry. _____

Bm6 BmΔ E9 F# Bm6 F#7/C# Bm6/D F#7/C#

_____ One of these morn - in's you goin' to rise _____ up

Bm6 F#7/C# Bm6/D F#7/C# Bm6 Em G GΔ E#0

sing - in', _____ then you'll spread yo' wings _____ an' you'll take _____ the

F# C#7#11 F# C7#11 Bm6 F#7/C# Bm6/D F#7/C#

sky. _____ But 'til that morn - in' _____ there's a - noth - in' can

Bm6 F#7/C# Bm E7 D Bm E Em7/A

harm you _____ with dad - dy an' mam - my stand - in'

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B_M E A₇^{SUS} D G⁹ C F[#]₁₃ B_M

by. _____

ORNITHOLOGY

MEDIUM UP

CHARLIE PARKER

A_Δ A_M D₇ G_A G_{M7} C₇ F₇ B_{M7}^{b5} E₇^{#9} 1. A_M E₇^{#9} C_# F_{#7}^{#9} 2. A_Δ B_{M7} E₇ C_# F_{#7}^{#9} B_M B_{b7} A_Δ F_{#7}^{#9} (B_M E₇)

TAKE 5

PAUL DESMOND,
LOLA & DAVE BRUBECK

MODERATELY FAST

Won't you stop and take a lit - tle time out with me, Just _____ Take
Five. Stop your bus - y day and take the time out to
see I'm _____ a - live. Tho' I'm go - in'
out of my way just so I can pass by each day, not a sin - gle
word do we say, it's a pan - to - mine and not a play. Still I know out
eyes of - ten meet. I feel tin - gles down to my feet when your smile that's
much too dis - creet, sends me on my way. Would - n't it be
bet - ter not to be so po - lite, you _____ could of - fer _____ a
light. Start a lit - tle con - ver - sa - tion now. It's all

right, Just _____ Take Five, Just _____ Take Five.

1. F#m C#m7₃ F#m C#m7₃ F#m C#m7₃ F#m C#m7

Won't you stop and

2. F#m C#m7₃ F#m C#m7 F#m C#m7₃ F#m C#m7

Just _____ Take Five. Just _____ Take Five.

F#m C#m7₃ F#m C#m7 F#m C#m7 F#m C#m7 F#m

Just _____ Take Five.

MR. P.C.

♩ = 260

JOHN COLTRANE

Dm C/D Dm

Gm Dm C/D Dm

Bb7 A7#9 Dm C/D Dm

TAKING A CHANCE ON LOVE

VERNON DUKE,

JOHN LATOUCHE & TED FETTER

MEDIUM OR BALLAD

A

D Δ B7 \flat 9 E M 7 A7 D Δ

Here I go a - gain. I hear those trum - pets blow a - gain.

B M 7 E9 E M 7 A7 F# M 7 F7 E M 7 E b 7#11

All a - glow a - gain, tak - ing a chance on love.

D Δ B7 \flat 9 E M 7 A7 D Δ

Here I slide a - gain, a - bout to take that ride a - gain.

B M 7 E9 E M 7 A7 D Δ

Star - ry eyed a - gain, tak - ing a chance on love. I

B

A M 7 D9 G Δ E7 \flat 9 A M 7 D7 G#7 G Δ

thought the cards were a fram - up I nev - er would try. But

G M 7 C9 F Δ D7 \flat 9 G M 7 B \flat 7 A7sus A7

now I'm tak - ing the game up and the ace of hearts is high.

C

D Δ B7 \flat 9 E M 7 A7 G M \flat /D D Δ

Things are mend - ing now. I see a rain - bow bend - ing now.

B M B M Δ B M 7 E9 E M 7 A7 D Δ E M 7 A7

We'll have our hap - py end - ing now, tak - ing a chance on love.

2. Here I come again.
I'm gonna make things hum again.
Acting dumb again,
taking a chance on love.
Here I stand again,
about to beat the band again.
Feeling grand again,
taking a chance on love.

I never dreamed in my slumbers
and bets were taboo.
But now I'm playing the numbers
on a little dream for two.

Wading in again,
I'm leading with my chin again.
I'm startin' out to win again,
taking a chance on love.

3. Here I slip again,
about to take the dip again.
Got my grip again,
taking a chance on love.
Now I prove again
that I can make life move again.
In the groove again,
taking a chance on love.

I walk around with a horseshoe,
in clover I lie.
And brother rabbit, of course you
better kiss your foot goodbye.

On the ball again,
I'm ridin' for a fall again.
I'm gonna give my all again,
taking a chance on love.

THAT'S A PLENTY

LEW POLLACK
RAY GILBERT

A

MEDIUM UP

Em



B7

Em

Em/D

C7#11

B7



Em



B7

Em

B7

Em



B

D7

G6



D7

G6



C

D7

G6



C

G7

F#7

F7

E7

A7

D7

G6

B7



D

Em



87 Em Em/D C7#11 87

Em

87 Em 87 Em G7

E TRIO C A7

D7 G7 C DM7 G7

C A7

D7 G7 C F7 C

INTERLUDE F FINE

E7 G7

G D7 G7 C G C G7 D7 G7

SOLOS ON E
AFTER SOLOS PLAY F
THEN E

THEY CAN'T TAKE THAT AWAY FROM ME

MODERATELY

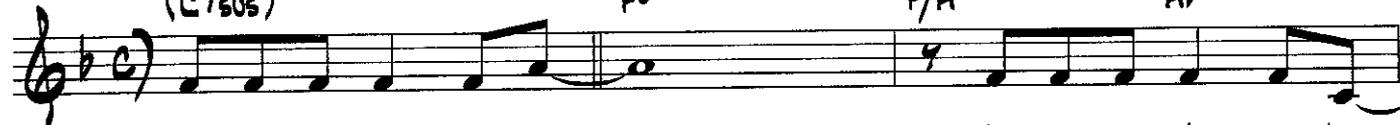
GEORGE GERSHWIN & IRA GERSHWIN

(C7sus)

F6

F/A

Ab07



The way you wear your hat, _____ the way you sip your tea, _____

Gm7

C7sus

Cm7

F7

F13



_____ the mem - 'ry of all that _____ no, no! They

Bb

D7

G7 BREAK

C7sus

F6



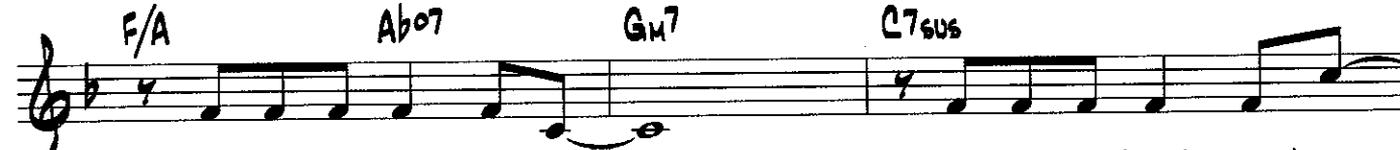
Can't Take That A - way From Me! The way your smile just beams, _____

F/A

Ab07

Gm7

C7sus



the way you sing off key, _____ the way you haunt my dreams, _____

Cm7

F7

F13

Bb

Gm7

C7

F6



_____ no, no! The Can't Take That A - way From Me! _____ We may

Am

Am(A)

Am7

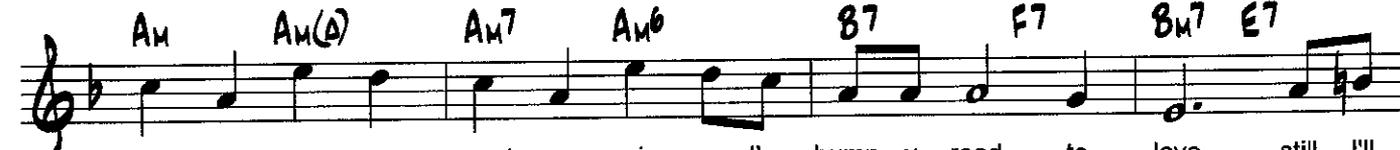
Am6

B7

F7

Bm7

E7



nev - er, nev - er meet a - gain on the bump - y road to love, still I'll

Am

Am(A)

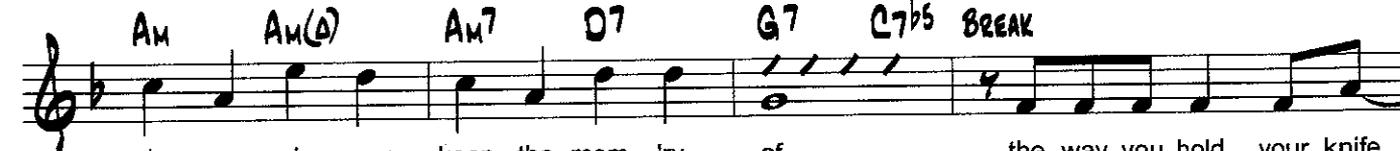
Am7

D7

G7

C7b9

BREAK



al - ways, al - ways keep the mem - 'ry of _____ the way you hold your knife, _____

F6

F/A

Ab07

Gm7

C7sus



_____ the way we danced till three, _____ the way you changed my life, _____

Cm7

F7

Cm7

F7

Bb

A7b9



_____ no, no! They Can't Take That A - way From Me! _____

THIS MASQUERADE

MEDIUM SLOW LATIN/ROCK

INTRO & SOLOS

LEON RUSSELL

GM7 C13 A GM

Are we real - ly hap -
Thoughts of leav - ing dis -

GMA GM7 C13

- - py here with this lone - ly game we play,
- - ap - pear ev - 'ry time I see your eyes,

GM7 Eb9 AM711

look - ing for words to say?
no mat - ter how hard I try

D7#9#5 GM GMA

Search - ing but not find - ing un - der - stand -
to un - der - stand the rea - sons that we car -

GM7 C13 Eb7

- - - ing an - y way; we're lost in a mas -
- - - ry on this way; we're lost in a mas -

D7#5 (END) GM7 F#m7 87

- - - - - quer - ade.

No! The Can't Take That A - way From Me!

OUT OF NOWHERE

MEDIUM TEMPO

EDDIE HEYMAN
JOHNNY GREEN

You came to me from out of no - where.
 If you should go back to your no - where,

You took my heart and found it free.
 leav - ing me with a mem - o - ry,

Won - der - ful dreams, won - der - ful schemes from no - where

made ev - 'ry hour sweet as a flow - er for me.

I'll al - ways wait for your re - turn out of no - - - where

hop - ing you'll bring your love to me.

TRUBBEL

BOSSA

OLLE ADOLPHSON

D7#5 **Gm7** **Gm6** **Cm9** **Cm7**

F7sus **F7** **Cm7** **F7** **BbΔ** **E9b5**

EbΔ **Cm7** **F7** **Bb0** **BbΔ**

A7 **A7b9** **Am7b5** **D7** **D7#5**

Gm7 **Gm6** **Cm9** **Cm7**

F7sus **C#m7** **F7** **BbΔ** **E9b5**

EbΔ **Cm7** **F7** **Bb0** **BbΔ**

A7 **D7** **Gm** **(D7#5)**

8

FM7 EbΔ

Both a - fraid to say _____ we're just _____ too far _____ a - way _____

E07 FM7 Bb13b9 EbΔ

from be - ing close to - geth - er from the start. _____

EM7 A13 A7#5

We tried to talk it o - - ver, but the words _____

DΔ AM7

_____ got in _____ the _____ way. _____ We're lost _____ in - side _____

A13 A7#5 D9sus Ab13#11

_____ this lone - - - ly game _____ we play. _____

D.S. AL

GM7 C13 GM7 C13

REPEAT AND FADE

VISA FRÅN UTANMYRA

(AIR FROM UTANMYRA)

TEXT: BJÖRN LINDROTH

BEB: JAN JOHANSSON



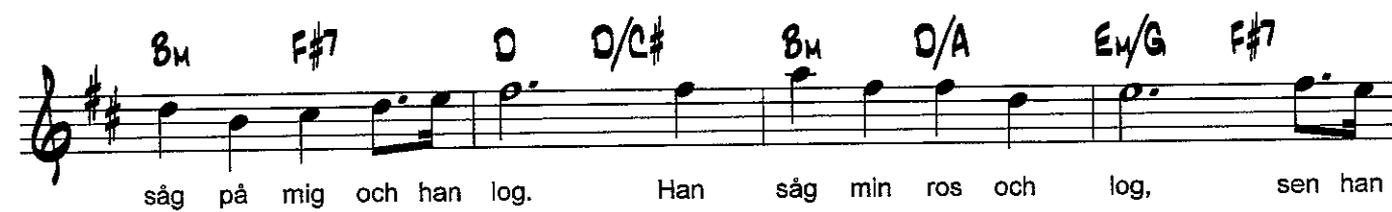
1. En - dast en gång såg jag den man, mi - na



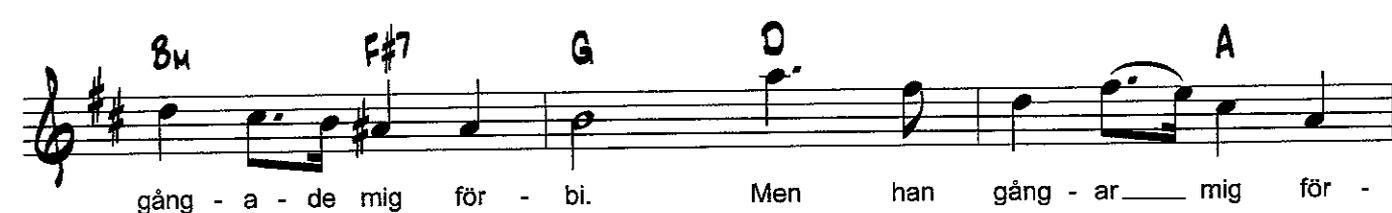
ö - gon blev som för - vän - - - da. Så - som vin - den gång - a - de



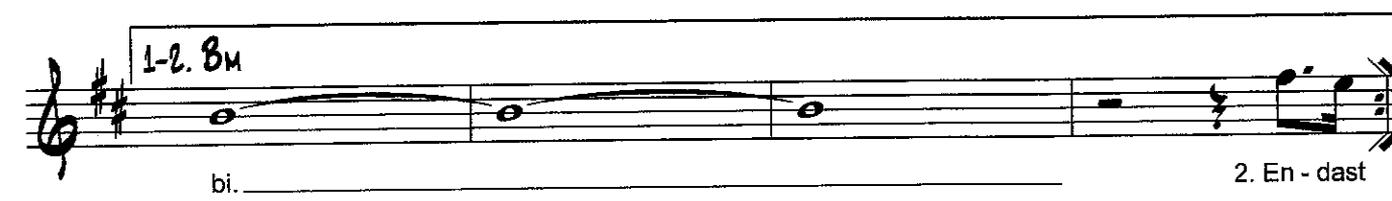
han, rask och o - rädd, sä - ker att seg - ra. Han



såg på mig och han log. Han såg min ros och log, sen han



gång - a - de mig för - bi. Men han gång - ar mig för -



1-2. **B_M** bi. 2. En - dast



3. **B_M** bi. *RIT.*

2. Jag levde lycklig här med dig och mina katter,
ett liv i synd och utan omsorg att bli frälst.
Försonad med min karaktär, för jag har aldrig
förmått att säga nej till någonting som helst.
Och aldrig nekat mig det ena eller andra,
och levat livet tills jag krossades en dag.
Det börja' med att du bedrog mig med en annan,
en som du sa var mycket finare än jag.
3. Vårt gräl tog veckor, ropen blandades med gråten,
och jag blev grundligt jämförd med din fina vän
tills du bekände att han givit dig på båten.
Då blev det dödstyst här i trädgården igen!
Ifrån den stunden var den mannen dubbelt hatad.
Han hade lekt med dig, med oss, ett litet slag.
Och jag, jag kände det som även jag var ratad.
Jag ville slåss, och gick mot mitt livs nederlag.
4. Jag hade hammaren beredd under kavajen
när han kom ut i sidenscarf och sa: God dag!
Kom in och slå dig ner en stund, så får vi prata!
Jag bara stammade, nu minns jag inte vad...
Och jag blev bjuden på cognac och på cigarrer
och kunde inte få mig till att säga nej!
Och när vi skildes var vi bästisar och bundis,
och jag tog saker som du glömt med hem till dig!
5. Jag går omkring i mitt Pompeji, bland ruiner,
jag trampar runt i resterna utav vårt liv.
Men du skall aldrig ge mig pikar och sekiner,
och aldrig skall du bli en annans tidsfördriv!
Nej, åt det gamla skall vi binda vackra kransar
och ta vårt liv och mina katter som de är.
Och trots all kärleks brist och trasighet och fransar:
Dig skall jag älska livet ut, dig har jag kär!

WELL YOU NEEDN'T

BRIGHT BOB

THELONIOUS MONK

A G7 Ab7

You're talk - in' so sweet, _____ well you need - n't. You
 dress - in' with class, _____ well you need - n't. You're

G7 Ab7

say you won't cheat, _____ well you need - n't. You're
 hold - in' your sass, _____ well you need - n't. You

G7 Ab7

tap - pin' your feet, _____ well you need - n't. It's
 think you're a gas, _____ well you need - n't. It's

1. G7 2. G7

o - ver now, it's o - ver now. You're o - ver now, it's o - ver

B Eb7

now. It's o - ver now, it's o - ver now. You

E7 F7 F#7

had your fun, so take a bow. You ought - a know, you lost the glow, the

F E7 Eb7 D7

beat is slow, the shad - ows grow, the lights are low, it's time to go, let's

1. Endast en gång såg jag den man,
mina ögon blev som förvända.
Så som vinden gångade han,
rask och orädd, säker att segra.
Han såg på mig och han log.
Han såg min ros och log,
sen han gångade mig förbi.
Men han gångar mig förbi.

2. Endast en gång såg jag den man,
mina ögon blev som förvända.
Så som solen strålade han,
all min levnad kom han att ändra.
Han tog på mej och han log.
Han tog min ros och log,
sen han gångade mej förbi.
Men han gångar mej förbi.

3. Endast en gång såg jag den man,
mina ögon blev som förvända.
Sådan man, sån man är han,
att hans hand kan livet full-ända.
Han bröt mitt motstånd, han log.
Han bröt min ros och log,
sen han gångade mej förbi.
Men han gångar mej förbi.

WHISPER NOT

MEDIUM SWING

BENNY GOLSON

A DM $DM7/C$ $Bm7b5$ $E7b9$ Am $Am7/G$ $F\#m7b5$ $B7b9$

$Em7$ $Em7/O$ 1. $F\#m7b5$ $B7b9$ $Em7$ $F\#m7$ $Gm7$ $A7b9$

2. $F\#m7b5$ $B7b9$ $Em7$ $F\#m7$ $Gm7$ $C7$

B **IN 4** $Bm7b5$ $E7$ $O/F\#$ $E7/G\#$ $Am7$ $O7$

$F\#m7b5$ $B7b9$ $Em7b5$ $A7b9$

C **IN 2** DM $DM7/C$ $Bm7b5$ $E7b9$ Am $Am7/G$ $F\#m7b5$ $B7b9$

$Em7$ $Em7/O$ $F\#m7b5$ $B7b9$ $Em7$ $Em7/O$ $Bb7$ $A7$

D MARCH-LIKE DM $DM7/C$ $Bm7b5$ $E7b9$ Am $Am7/G$

close the show down. You're tak - in' off weight, ___ well you need - n't. You're

look - ing just great, ___ well you need - n't. You're set - tin' the bait, ___ well you

need - n't. It's o - ver now, it's o - ver now.

You're playin' a game, well you needn't.
 It's more of the same, well you needn't.
 You're comin' up lame, well you needn't.
 It's over now, it's over now.

You're bendin' my ear, well you needn't.
 You're callin' me dear, well you needn't.
 You're actin' sincere, well you needn't.
 It's over now, it's over now.
 It's over now, it's over now.

Don't want a scene, don't need a row.
 You had your day, a matinee,
 you had to stray, you know they say,
 you're gonna play, you got to pay.
 so find a way out!

You say that you'll try, well you needn't.
 You say you won't lie, well you needn't.
 You're startin' to cry, well you needn't.
 It's over now, it's over now.

ALMOST LIKE BEING IN LOVE

MEDIUM SWING

ALAN JAY LERNER
FREDERICK LOWE

C7 [A] FΔ G7 CΔ9 EM7 A7

What a day this has been! What a rare mood I'm in! Why, it's

DM7 G9sus G7(b9) C6 (GM7 F#7b13) FΔ

al - most like be - ing in love. There's a smile on my

G7 CΔ9 EM7 Eb7 DM7 G9sus G7b9

face for the whole hu - man race. Why, it's al - most like be - ing in

C6 [B] BM7 E7 AΔ

love. All the mu - sic of life seems to be, like a

Am7 D7 BM7 E7 [C] FΔ

bell that is ring - ing for me. And from the way that I

G7 CΔ9 EM7 A7 DM7 D#0

feel when that bell starts to peal I could swear I was fall - ing, I could

C6/E D#0 DM9 G7b9 C6 (GM7 F#7b13)

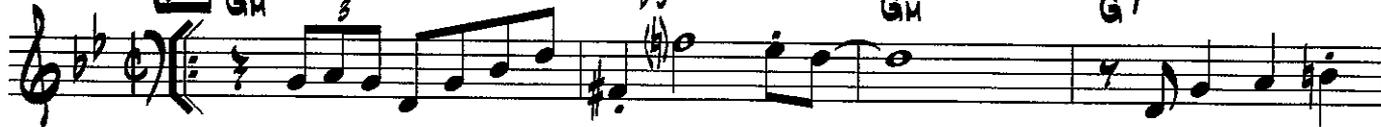
swear I was fall - ing, it's al - most like be - ing in love.

AIREGIN

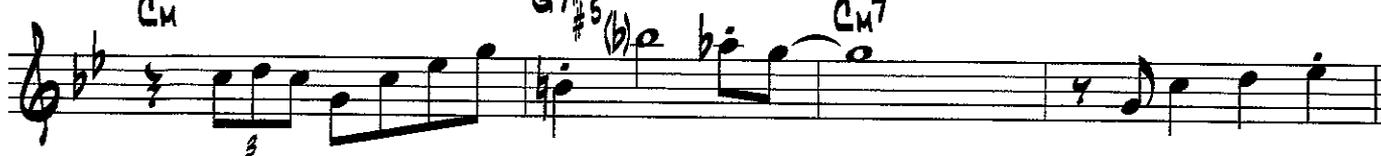
SWING

MUSIK: SONNY ROLLINS

A  G_M $D7^{\#9}_{b5}$ G_M $G7$



C_M $G7^{\#9}_{b5}$ C_M7



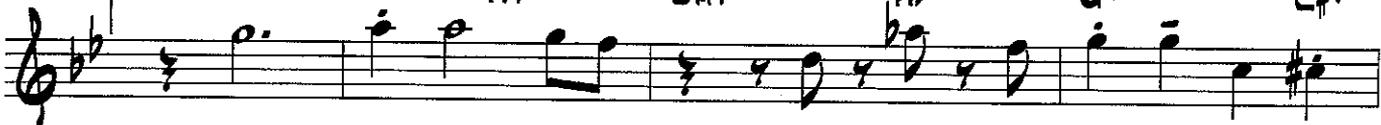
B 1. C_M7 E_M7 $A7$ $D\Delta$ $D^{\#}M7$ $G^{\#}7$ $C^{\#}\Delta$ D_M7 $G7$



$C\Delta$ C_M7 $F7$ $Bb\Delta$ A_M7b5 $D7$



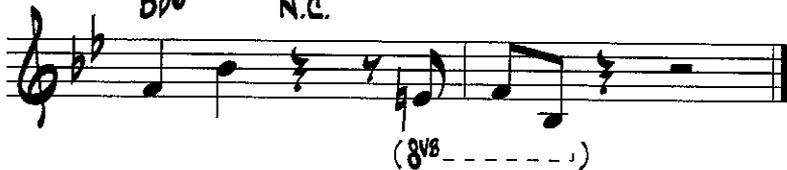
C 2. $E_b\Delta$ E_M7b5 $A7b9$ D_M7b5 A_b7 $G7$ $C^{\#}7$



C_M7 $F7b9$ $Bb6$ A_M7b5 $D7b9$ **D.S. AL** 



 $Bb6$ **N.C.**



(8^{vs} - - - -)

BLUE AND SENTIMENTAL

COUNT BASIE, TERRY LIVINGSTON
MACK DAVID & CHARLES HATHAWAY

SLOW BLUES

A F Eb9 D7 G7 C#7b13 C9

Blue And Sen - ti - men - tal, my dreams are blue dreams,

G7 C#7b13 C9 F G#0 Gm7 C7 F Eb9 D7

just won't come true dreams, I find. Blue And Sen - ti - men - tal,

G7 C#7b13 C9 G7 C#7b13 C9 Dm7 A/C# Cm7 F9

I can't for - get you, my heart won't let you out of my mind. _____ It

B Bbb B0 F/C F#b5 F9 Bbb B0

rains all the time since you said good - bye. _____ The skies, and my eyes, and my

F/C F#0 Gm7 C7 **C** F9 Eb9 D7 G7 C#7b13 C9

heart all cry. _____ Blue And Sen - ti - men - tal, if you don't want me,

G7 C#7b13 C9 F7 E7 Eb7 D7

why do you haunt me and keep me feel - ing

G7 C7

1. F Gm7 F#9 2. F

Blue And Sen - ti - men - tal? - men - tal? _____

CONCEPTION

MEDIUM JAZZ

GEORGE SHEARING

The musical score for "Conception" is written in 4/4 time and consists of seven staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The score includes the following elements:

- Staff 1:** Starts with a first ending bracket labeled 'A'. Chords: Fm7b5, Bb7b9, EbΔ, C#m7/F#.
- Staff 2:** Chords: BΔ, BbΔ, Bbm7, Eb7, Ab7, G7(b9).
- Staff 3:** Chords: C7, B7, Bb7, A7, G#m7, C#7.
- Staff 4:** Chords: F#Δ, BΔ (with a triplet), Fm7, Bb7. First ending bracket labeled '1. EbΔ' leading to a double bar line and the word 'FINE'.
- Staff 5:** Second ending bracket labeled '2. EbΔ'. Chord 'B' G#m7. Chord 'C' C#7 ALT. (with a triplet).
- Staff 6:** Chords: F#Δ, G#m7, Bbm7 (with a triplet), Eb7, Am7 (with a triplet), D7.
- Staff 7:** Chords: G#m7 (with a triplet), C#7b5, F#m7, B7 (with a triplet). Ends with 'D.C. AL FINE'.

DON'T BE THAT WAY

B. GOODMAN,

E. SAMPSON & M. PARISH

MEDIUM SWING

(Bb7(#9) Eb Cm7 F#m7 Bb7(#9)

Don't cry, oh, hon - ey, please Don't Be That
rain - heart, will bring the vi - o - lets of
to - mor - row is an - oth - er

Eb Cm7 F#m7 Bb7(#9) G#m7 C7

Way, clouds in the sky
May, tears are in vain,
day, don't break my heart,

F#m7 Bb7(#9) 1. Eb Cm7 F#m7 Bb7(#9)

should nev - er make you feel that way. The
so, hon - ey, please Don't Be That
oh, hon - ey, please Don't Be That

2. Eb Ab7 Eb D9

Way. As long as we

G9 C9

see it through, you'll have me,

F9 Bb7(#9) D.S. AL Eb (Cm7 F#m7 Bb7(#9))

I'll have you sweet - Way.

FALLING IN LOVE WITH LOVE

LORENZ HART
RICHARD RODGERS

FAST WALTZ

CΔ C6 CΔ C6 DM7 G7

Fall - ing In Love With Love is fall - ing for make be - lieve.
I fell in love with love one night when the moon was full,

DM7 G7 DM7 G7 DM7 G7

Fall - ing In Love With Love is play - ing the
I was un - wise with eyes un - a - ble to

CΔ C6 CΔ C6 CΔ C6 CΔ

fool.
see. Car - ing too much is such a
I fell in love with love with

C6 1. Bm7¹¹ E7 Bm7 E7 Am

ju - ve - nile fan - - cy. Learn - ing to
love ev - er -

Am(Δ) Am7 D7 DM7 G7

trust is just for chil - dren in school.

2. Bm7¹¹ E7 Bb7¹¹ A7 DM7 A7b9

- last - - - ing, but love fell

DM7 G7 CΔ (DM7 G7)

out with me.

FLIGHT OF THE FOO BIRDS

NEAL HEFTI

MEDIUM BRIGHT

A

Am7 D7 Bm7 Em7 F#m7b5 B7

Em7 G7 C C#o G/D E7

1. A9 D7 2. A9 D9 G F#7

B

Bb C#o C#m7 F#7 D#m7 Em7 A9

F#m7 Bm7 Em7 A7 D7 G#o

C

Am7 D7 Bm7 Em7 F#m7b5 B7 Em7 G7

C C#o G/D E7 A9 D9 G

FOUR BROTHERS

JON HENRICKS
JIMMY GUILFRE

UP TEMPO

C7 Cm7 F7+ Bb G7

Cm7 Dm7 G7 1. Cm7 F7+ Bb

2. Cm7 F7 Bb Ebm7 Ab7

C#D F#m7 B7 Ed Em7 A7

D D#o Em7 A7 Dm7 G7

C7 Cm7 F7+ Bb G7

Cm7 Dm7 G7 Cm7 F7 Bb

GEORGIA ON MY MIND

HOAGY CAEMICHAEL
STUART GORRELL

SLOWLY ♩ = 56

Chords: GΔ F#m7b5 B7 Em Em/D A/C# Cm6

Geor - gia, _____ Geor - gia, _____ the whole day through. Just an
Geor - gia, _____ Geor - gia, _____ a song of you. Comes as

Chords: Bm7 E7 1. Am D7 Bm E7b9/5 Am D7+

old sweet song keeps Geor - gia On My Mind. Geor - gia On My Mind.
sweet and clear as

Chords: 2. Am D7 G F#m7b5 B7#9 Em Am

moon - light through the pines. _____ Oth - er arms reach

Chords: Em C7 Em B7/D# Em A7

out to me; _____ Oth - er eyes smile ten - der - ly; _____

Chords: Em B7/D# Em7 C#m7b5 F#7b9 Bm7 E7 Am D7

Still in peac - ful dreams I see, _____ the road leads back to you. _____

Chords: GΔ F#m7b5 B7 Em Em/D A/C# Cm6

Geor - gia, _____ Geor - gia, _____ no peace I find, just an

Chords: Bm7 E7 Am D7 G

old sweet song keeps Geor - gia On My Mind. _____

HONEYSUCKLE ROSE

MEDIUM (- UP) SWING

THOMAS "FATS" WALLER
ANDY RAZAF

Am7 D7 % %

Ev - 'ry hon - ey - bee fills with jeal - ous - y when they see you out with
When you're pass - in' by flow - ers droop and sigh, and I know the reas - on

% G6 G7/B C6 D6

me, I don't blame them, good - ness knows, Hon - ey - suck - le
why, you're much sweet - er, good - ness knows, Hon - ey - suck - le

1. G6 C7 Bm7 E7 2. G6 D7 G6 G7 Dm7 G°7 G7

Rose. Rose. Don't buy sug - ar,

C6 D7b9 G7 C A7 Em7 A°7 A7

you just have to touch my cup; you're my sug - ar,

D7 A7b9 A7 D7 Am7 D7

it's sweet when you stir it up. When I'm tak - in' sips

% % %

from your tas - ty lips, seems the hon - ey fair - ly drips, you're con - fec - tion,

G6 G7/B C6 D6 G6

good - ness knows, Hon - ey - suck - le Rose.

MILES AHEAD

MILES DAVIS

The musical score for "Miles Ahead" by Miles Davis is presented in a single system with seven staves of music. The key signature is two sharps (D major) and the time signature is 4/4. The score includes various chords and melodic lines with triplets. The chords are: A7, DΔ, EM7, AM7, DΔ, C9b5, EM9, DΔ, C9b5, B7b9, EM7, DΔ, EM7, AM7, DΔ, C#6, F#7+9, C9b5, B7b9, EM7, C9b5, A7+9, and DΔ. The melodic lines feature triplets and slurs.

MY LITTLE SUEDE SHOES

CHARLIE PARKER

LATIN

Musical staff 1: Treble clef, key signature of one flat, 4/4 time. Chords: Gm, C7, Am, D7, Gm, C7.

Musical staff 2: Treble clef, key signature of one flat, 4/4 time. Chords: FΔ, D7, Gm, C7, Am, D7.

Musical staff 3: Treble clef, key signature of one flat, 4/4 time. Chords: Gm, C7, 1. FΔ, D7, 2. FΔ, F7.

Musical staff 4: Treble clef, key signature of one flat, 4/4 time. Chords: Bb, Am, Gm, FΔ, F7.

Musical staff 5: Treble clef, key signature of one flat, 4/4 time. Chords: Bb, Am, D7, Gm, C7, F.

Musical staff 6: Treble clef, key signature of one flat, 4/4 time. Chords: Gm, C7, FΔ, D7, Gm, C7, FΔ, D7.

Musical staff 7: Treble clef, key signature of one flat, 4/4 time. Chords: Gm, Bbm, Am, D7#9, Gm, C7, FΔ.

SATIN DOLL

DUKE ELLINGTON,

BILLY STRAYHORN & JOHN H. MERCEE

MEDIUM SWING

EM7 A7 EM7 A7 F#M7 B7

Cig - a - rette hold - er which wigs me, o - ver her should - er
Ba - by shall we go out skip - pin' care - ful, a - mi - go,

F#M7 B7 Bm7 (Bm7b5) E7 Bbm7 Eb7 1. D EM7 F#m7b5 B7b9

she digs me, out cat - in', that Sat - in Doll.
you're flip - pin', speaks Lat - in, that Sat - in Doll.

2. D EM7 E#o7 F#M7 Am7 D7 Am7 D7

No - bod - y's fool, so I'm play - ing it cool as can be,

GΔ Am7 Bm7 Am7 GΔ Bm7 E7 Bm7 E7

I'll give it a whirl but I ain't for no girl catch - ing me,

EM7 A7 F#m7b5 (SPOKEN) B7b9 EM7 A7

Switch - e - roo - ney. Tel - e - phone num - bers

EM7 A7 F#M7 B7 F#M7 B7

well, you know, do - ing my rhum - bas with u - no,

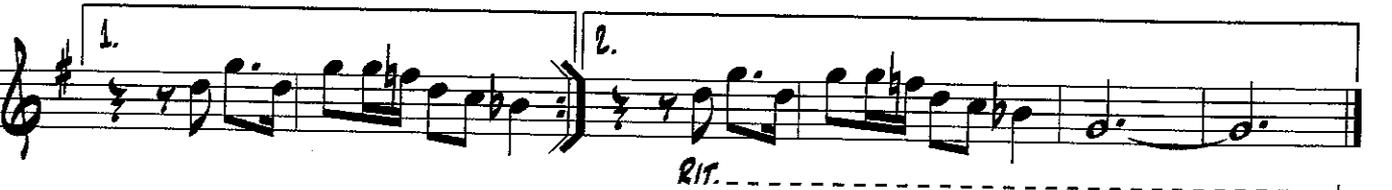
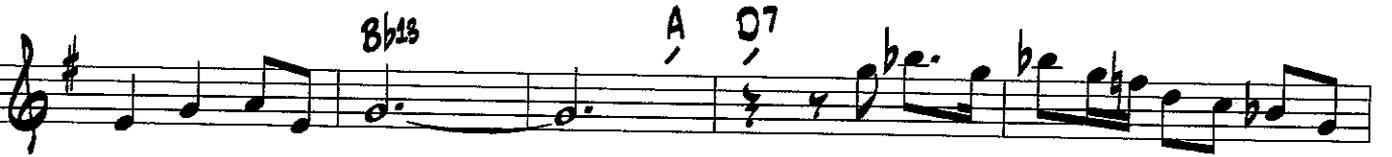
Bm7 (Bm7b5) E7 Bbm7 Eb7 D (F#m7b5 B7b9)

and that 'n' my Sat - in Doll.

THIS HERE

FAST JAZZ - WALTZ TEMPO

BOBBY TIMMONS



WOODY'N YOU

UP TEMPO

DIZZY GILLESPIE

Staff 1: A_{m7b5} , $D7\#9$, G_{m7b5} , $C7\#9$
Staff 2: F_{m7b5} , $Bb7\#9$, $E_{b\Delta}$, $Bb7$, 1. E_{b6}
Staff 3: 2. $E_{b\Delta}/G$ (A_{m7b5}), Bb_{m7} , E_{b7} , Bb_{m7} , E_{b7}
Staff 4: Bb_{m7} , $A7$, $A_{b\Delta}$, C_{m7} , $F7$
Staff 5: C_{m7} , $F7$, C_{m7} , $B7$, $B_{b\Delta}$
Staff 6: A_{m7b5} , $D7\#9$, G_{m7b5} , $C7\#9$
Staff 7: F_{m7b5} , $Bb7\#9$, $E_{b\Delta}$, $Bb7$, E_{b6}

I'M IN THE MOOD FOR LOVE

MEDIUM SWING ♩ = 116

JIMMY McHUGH/DOROTHY FIELDS

DΔ
Bm7
Em7
B7+
Em7
A7
DΔ
G7

I'm in the mood for love, sim - ply be - cause you're near me.
 Heav - en is in your eyes, bright as the stars we're un - der.

F#m7
F0
Em7
A7
1. F#m B7 Em7 A7

Fun - ny, but when you're near me, I'm In The Mood For Love.
 Oh! Is it an - y won - der, I'm In The Mood For

2. DΔ
Em7
A7
DΔ
B7#9
Em7
A7
DΔ

Love. Why stop to think of wheth - er this lit - tle dream might fade?

G#m7b5
C#7b9
F#m7
Bm7
E7
Em7
A7

We've put our hearts to - geth - er, now we are one, I'm not a - fraid!

DΔ
Bm7
Em7
B7+
Em7
A7
DΔ
G7

If there's a cloud a - bove, if it should rain we'll let it.

F#m7
F0
Em7
A7
D
(A7)

But for to - night for - get it! I'm In The Mood For Love.

A NIGHT IN TUNISIA

MEDIUM AFRO.

DIZZY GILLESPIE
FRANK PAPARELLI & R. LEVEEN

The main musical score consists of eight staves of music in 4/4 time, key of D major. The notation includes various chords and melodic lines with triplets. The chords are: F7, EM(A), F7, F7, EM(A), F#m7(b5), B7(b5), 1. EM, 2. EM, Bm7(b5), E7(b9), Am, E7, Am, Am7(b5), D7(b9), G6, F#m7(b5), B7(b5), F7, EM(A), F7, EM(A), F7, EM(A), F7, EM(A), F#m7(b5), B7(b5), EM, and FINE.

INTERLUDE

The interlude consists of two staves of music in 4/4 time, key of D major. The notation includes various chords and melodic lines with accents. The chords are: F#m7b5, F7, Em7, and A7(b5).

Am(A) Am7 G#7(b9) G

GA F#m7(b5) B7(b9)

The moon is the same moon above you,
 a glow in its cool evening light.
 The stars are aglow in Tunisia,
 never does it shine so bright.

The stars are aglow in the heavens,
 but only the wise understand,
 that shirring at night in Tunisia,
 they guide you thru desert sand.

And words fail to tell a tale exotic to be told.
 Each night's a deeper night in a world ages old.

The cares of the days seem to vanish
 the ending of day brings release,
 each wonderful night in Tunisia
 where the nights are filled with peace.

AFTER YOU'VE GONE

HENRY CREAMER
TURNER LAYTON

♩ = 176

GΔ C7

Af - ter You've Gone, _____ and left me cry - ing;
Af - ter I'm gone, _____ af - ter we break up

DΔ B7 E7

Af - ter You've Gone _____ there's no de - ny - ing you'll feel blue, _____
af - ter I'm gone, _____ you're gon - na wake up; you will find _____

A7 DΔ

_____ you'll feel sad. _____ You'll miss the dear - est pal you've
_____ you were blind _____ to let some - bod - y come and

D7 AM7 D7 GΔ C7

ev - er had. _____ There'll come a time, _____ now don't for -
change your mind. _____ Af - ter the years _____ we've been to -

DΔ B7

get it. There'll come a time _____ when you'll re - gret it.
geth - er, their joy and tears, _____ all kinds of weath - er.

EM B9 EM C7 D

Some - day when you grow lone - - - ly, your heart will
Some - day blue and down heart - - - ed, you'll long to

F#7+9 Bm E7 D

break like mine and you'll want me on - - - ly. Af - ter You've Gone, _____
be with me right back where you start - - - ed. Af - ter I'm gone, _____

A7 D 1. AM7 D7 2. DΔ

_____ Af - ter You've Gone a - way. _____
_____ af - ter I'm gone a - way. _____

A FOGGY DAY

MODERATELY

GEORGE GERSHWIN
IRA GERSHWIN

GΔ **Bm7b5** **E7^{b9}_{#5}** **Am7** **D7**
 A fog - gy day in Lon - don town

G6 **E7^{#9}** **Bb7** **A7** **Eb9** **Am7/D** **D7**
 had me low and had me down.

GΔ **Dm7** **G7** **CΔ** **F7^{#11}**
 I viewed the mor - ning with a - larm,

GΔ **Bm7b5** **E7^{b9}_{#5}** **A7** **Am7** **D7** **G^{#7b5}**
 the Brit - ish mu - se - um had lost its charm.

GΔ **C9** **Bbm7** **Eb7** **Am7** **G^{#7#9}**
 How long I won - dered, could this thing last?

G6 **Fm7** **Bb9** **Em7** **A9** **Am7** **D7**
 But the age of mir - a - cles had - - - n't passed,

Dm7 **G7** **C^{#7#9}** **C6** **F7^{#11}** **G6** **Am7**
 for sud - den - ly, I saw you there and the fog - gy Lon - don

Bm7 **C6** **Bm7** **Em7** **Am7** **D7** **G6** **FINE (Am7 D7)**
 town the sun was shin - ing ev - 'ry - where.

AIN'T MISBEHAVIN'

THOMAS "FATS" WALLER,
HARRY BROOKS & ANDY RAZAF

F F#0 Gm7 C9 F A+

No one to talk with, all by my - self, no one to talk with but
I know for cer - tain the one I love, I'm thru with flirt - in', it's

Bb Eb7#11 F Ab7 Gm7 C9

I'm hap - py on the shelf. Ain't mis - be - hav - in', I'm sav - in' my love for
just you I'm think - in' of. Ain't mis - be - hav - in', I'm sav - in' my love for

1. F F#0 Gm7 C7 2. F Eb7 F A7+

you. you.

Dm Dm+ Dm6

Like Jack Hor - ner in the cor - ner, don't go no - where,

D7 C C#0 Dm G7

what do I care? Your kiss - es are worth wait - in'

C7 D7 G7 C7 F F#0

for, be - - - lieve me. I don't stay out late,

Gm7 C9 F A+ Bb Eb7#11

don't care to go, I'm home a - bout eight, just me and my ra - di - o.

F Ab7 Gm7 C9 F Eb7 F

Ain't mis - be - hav - in', I'm sav - in' my love for you.

ALL THE THINGS YOU ARE

Jerome Kern
Oscar Hammerstein 2nd

The musical score is written in G major with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. The lyrics are: "You are the promised kiss of spring-time that makes the lone-ly win-ter seem long. You are the breath-less hush of eve-ning that trem-bles on the brink of a love-ly song. You are the an-gel glow that lights a star, the dear-est things I know are what you are. Some day my hap-py arms will hold you, and some day I'll know that mo-ment di-vine, when all the things you are, are mine!" The score includes various chords such as Gm7, Cm7, F7, BbΔ, EbΔ, A7, DΔ, Dm7, Gm7, C7, FΔ, BbΔ, E7, AΔ, Bm7, E7, AΔ, G#m7b5, C#7, F#Δ, D7+, Gm7, Cm7, F7, BbΔ, EbΔ, Ebm7, Dm7, C#o7, Cm7, F7, BbΔ, and (A7 D7). The piece concludes with the word "FINE".

You are the prom - ised kiss of spring - time that
 makes the lone - ly win - ter seem long.

You are the breath - less hush of eve - ning that
 trem - bles on the brink of a love - ly song. You are the
 an - gel glow that lights a star, the dear - est
 things I know are what you are.

Some day my hap - py arms will hold you, and
 some day I'll know that mo - ment di - vine, when
 all the things you are, are mine! **FINE**

ALL OF ME

MEDIUM SWING

SEYMOUR SIMONS
GERALD MARKS

D Δ **F $\#$ 7**

All of me, _____ why not take all of me? _____

B7 **E \flat**

Can't you see _____ I'm no good with - out you? _____

F $\#$ 7 **B \flat**

Take my lips, _____ I want to lose them; _____

E7 **E \flat 7** **A7**

take my arms, _____ I'll nev - er use them. _____

D Δ **F $\#$ 7**

Your good - bye _____ left me with eyes that cry. _____

B7 **E \flat**

How can I _____ go on, dear, with - out you? _____

G **C7** **D Δ** **C7 \sharp 11** **B7**

You took the part that once was my heart, so

E \flat 7 **A7** **D \flat** (**F \flat**) **E \flat 7** **A7**

why not take all of me. _____

ALL OF YOU

COLE PORTER

MODERATELY

I love the looks of you, the lure of you, the
sweet of you, the pure of you; the
eyes, the arms, the mouth of you, the
East, West, North and the South of you. I'd love to
gain complete control of you, and
handle even the heart and soul of you. So
love, at least, a small per-cent of me, do, for
I love All Of You. (I love the)

Chords: Bbm6, FΔ, Gm7b5, C7b9, Bbm6, FΔ, Gm7b5, C7, F6/A, Ab0, Gm7, C7, FΔ, E7, Am7b5/Eb, D7, Gm7, C7, Bbm6, FΔ, Gm7b5, C7b9, Bbm6, FΔ, Am7, D7, BbΔ#11, Bm7b5, E7b9, Am7, D7, Gm7, D7, Gm7, C7, F6, Gm7

APRIL IN PARIS

MODERATELY

E. Y. HARBURG
VERNON DUKE

A7b9(sus) Eb7 DΔ E7b5 Bb7 A713

A - pril in Par - is, _____ chest-nuts in blos - som, _____

DΔ Am7 D7

hol - i - day ta - bles _____ un - der the trees. _____

GΔ F#7 GΔ C#m7b5 F#7b9 Bm Bm/A

A - pril in Par - is, _____ this is a feel - ing _____

G#m7b5 C#7b9 C#m7 F#7 F#m7b5 B7b9

no one can ev - er _____ re - prise. _____

G#m7b5 G° D/F# F° E7(b5) D/F#

I nev - er knew the charm of spring, nev - er met it face to face.

C#m7b5 F#7 Bm Bm/A G#m7b5 C#7b9 F#Δ E7 A7

I nev - er knew my heart could sing, nev - er missed a warm em - brace, till

A7b9(sus) Eb7 DΔ F#m7b5 C7 B7 ALT.

A - pril in Par - is, _____ Whom can I run to, _____

E9 E7b5 A7b9 D

what have you done to _____ my heart? _____

AS TIME GOES BY

HERMAN HUPFELD

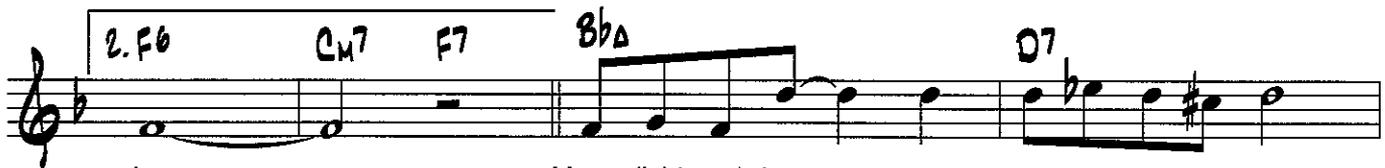
BALLAD



You must re-mem-ber this, a kiss is still a kiss, a sigh is just a sigh;
when two lov-ers woo, they still say, "I love you," on that you can re-ly;



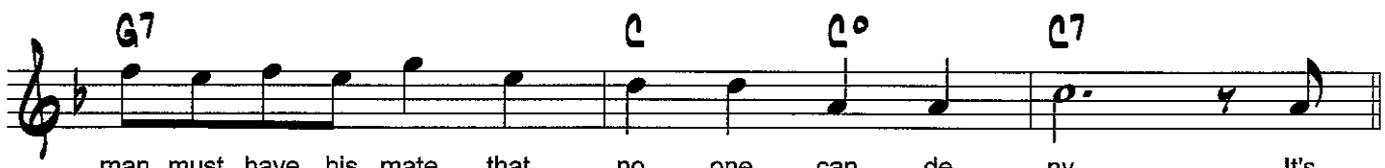
the fun-da-men-tal things ap-ply, as time goes by. _____ And
no mat-ter what the fu-ture brings, as time goes



by. _____ Moon-light and love - songs nev-er out of date,



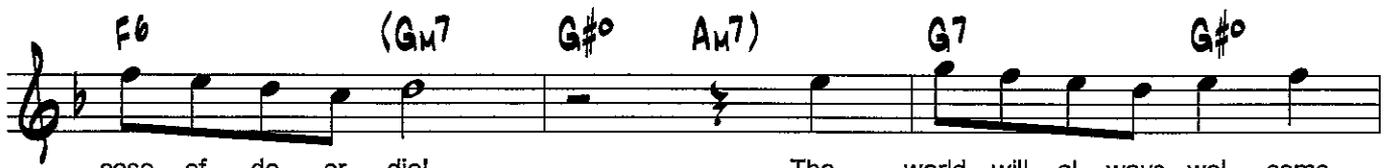
hearts full of pas-sion, jeal-ous-y and hate; wo-man needs man _____ and



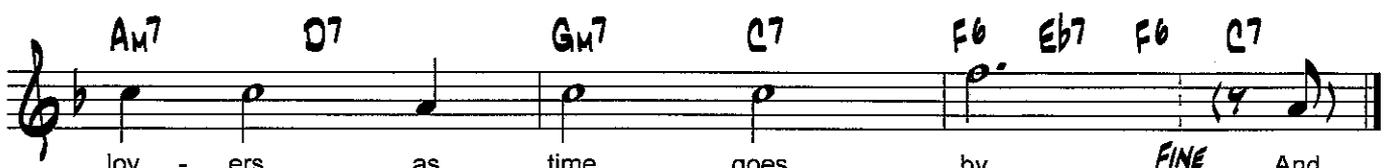
man must have his mate, that no one can de-ny. It's



still the same old sto-ry, a fight for love and glo-ry, a



case of do or die! The world will al-ways wel-come



lov-ers, as time goes by. **FINE** And

ATT ANGÖRA EN BRYGGA

HANS ALFREDSON
TAGE DANIELSSON
LARS FÄRNLOF

INTROD

(ART OF LANDING AT A JETTY)

Chords: D Δ , Dm7, G7 \sharp b, C7

(MEL.) Chords: F, Am/E, Am \sharp b/E \flat , D7+, D7, Gm, D7 \flat /F \sharp

O, ni fan - tas - tis - ka män som vet hur man an - gör en
vet hur man split - sar et tåg, som fin - ner er kurs ge - nom
O, ni fan - tas - tis - ka män som ha - ven be - bo och be -

Chords: Gm7/F, Em7 \flat b, A7 \flat , Dm, A+/C \sharp , Dm7/C

bryg - ga, ni som med sol - bar - kad hand hål - ler sko - tet i
nat - ten, ni som för bå - ten i hamn ö - ver sval - lan - de
byg - ga, finns nå - gon skö - na - re konst här i li - vet än

Chords: Bm7 \flat b, Bbm7, 1. Am \flat , D7+, D7, Gm7, C \flat , C \sharp , C7

spänn, ni star - ka, ni tys - ta, ni lug - na, ni try - ga som
våg, ni
den att

Chords: 2-3. Am \flat , D7+, Gm7, C7+, G/F, C7 \flat /F, F, Bm7 \flat b, E7 \flat

män som vet allt om vat - - - ten!
an - gö - ra rätt en

Chords: Am, Am \sharp 5, Am \flat , Am \sharp 5

Ack den som kun - de bras - sa en märs, gö - ra ett slag, snö - ra ett stag!

Chords: Am, Am \sharp 5, Am \flat , Am7, A7, D.C. AL

Ack, den som kun - de ak - ter om tvärs slö - ra en som - mar - dag!

Chords: G/F, C7 \flat /F, F

bryg - - - ga?

BLUES FOR ALICE

MEDIUM SWING

CHARLIE PARKER

INTRO G B^b E^b b^b A^b7(b⁵)

The first staff shows the introductory melody in G major. It begins with a whole note G, followed by a quarter note B^b, a quarter note E^b, a quarter note b^b, and a quarter note A^b7(b⁵). The melody continues with eighth and quarter notes.

G⁶ F[#]M7 B7 E^M7 A7

The second staff continues the melody. It starts with a square box containing a circled 'S' and a slash, indicating a solo section. The notes are G⁶, F[#]M7, B7, E^M7, and A7.

D^M7³ G7(b⁹) C⁶ C^M7 F7

The third staff continues the melody with notes D^M7³, G7(b⁹), C⁶, C^M7, and F7.

G⁶ B^bM7 E^b7 A^M7

The fourth staff continues the melody with notes G⁶, B^bM7, E^b7, and A^M7.

D7 B^M7 E^M7 1. A^M7 D7

The fifth staff continues the melody with notes D7, B^M7, E^M7, and a first ending bracket over A^M7 and D7.

2. A^M7 D7 D.S. AL G⁶/9

The sixth staff continues the melody with notes 2. A^M7, D7, and a double bar line. Below the staff is 'D.S. AL' with a circled 'A' and a slash. The next staff begins with G⁶/9.

(G⁶/9)

The seventh staff continues the melody with notes (G⁶/9).

OPTIONAL CODA

B^M7 E^M7 A^M7 D7 G^Δ9

The eighth staff shows the optional coda with notes B^M7, E^M7, A^M7, D7, and G^Δ9.

BLACK ORPHEUS

(MANHÃ DE CARNEVAL)

MEDIUM BOSSA

LUIZ BONFÁ, ANDRÉ SALVET & ANTONIO MARIA

Musical score for 'Black Orpheus' (Manhã de Carnaval) in G major, 4/4 time. The score consists of ten staves of music with various guitar chords and performance markings.

Staff 1: Bm $\text{C}\sharp\text{m7b5}$ $\text{F}\sharp\text{7b9}$ Bm $\text{C}\sharp\text{m7b5}$ $\text{F}\sharp\text{7b9}$ Bm

Staff 2: $\text{E}\text{m7}$ A7 $\text{D}\Delta$ $\text{D}\sharp\text{o}$ B7b9 $\text{E}\text{m7}$ A7

Staff 3: $\text{D}\Delta$ $\text{G}\Delta$ $\text{C}\sharp\text{m7b5}$ G7 $\text{F}\sharp\text{7b9}$ Bm $\text{C}\sharp\text{m7b5}$ $\text{F}\sharp\text{7b9}$

Staff 4: Bm $\text{C}\sharp\text{m7b5}$ $\text{F}\sharp\text{7b9}$ Bm $\text{C}\sharp\text{m7b5}$ $\text{F}\sharp\text{7b9}$ $\text{F}\sharp\text{m7b5}$

Staff 5: B7b9 Em $\text{E}\text{m7/D}$ $\text{C}\sharp\text{m7b5}$ $\text{F}\sharp\text{7b9}$

Staff 6: Bm Bm7/A $\text{G}\Delta$ $\text{C}\sharp\text{m7b5}$ $\text{F}\sharp\text{7b9}$ Bm $\text{C}\sharp\text{m7b5}$

Staff 7: $\text{C}\sharp\text{m7b5}$ $\text{F}\sharp\text{7b9}$ D.S. AL LAST X ONLY Bm $\text{E}\text{m7}$ Bm7

Staff 8: $\text{E}\text{m7}$ Bm7 $\text{E}\text{m7}$ $\text{F}\sharp\text{m7}$ B

COME RAIN OR COME SHINE

JOHN MERCER
HAROLD ARLEN

MODERATELY SLOW

G C#m7b5 F#m7b5 B7 Em7 A9

I'm gon - na love you like no - bod - y's loved you, Come Rain Or Come Shine.

A9 Am7 D7 G7 Dm7 G7

High as a moun - tain and deep as a riv - er, Come Rain Or Come Shine.

Cm7 Gm Cm Am7b5 D7b5 b5 #5

I guess when you met me it was just one of those things.

Em7b5 A7b9 Dm Dm7 G7 Cm7 F7 Bm7 Am7 D7

But don't ev - er bet me, 'cause I'm gon - na be true if you let me.

G C#m7b5 F#m7b5 B7 Em7 A9

You're gon - na love me like no - bod - y's loved me, Come Rain Or Come Shine.

D#m7b5 G#m7 C#7 B7 C7 B7

Hap - py to - geth - er, un - hap - py to - geth - er and won't it be fine.

E7 F#m7 E7 A7 Bb9 A9 B7

Days may be cloud - y or sun - ny, we're in or we're out of the mon - ey. But

Em7 A7 A7/G F#m7b5 B7b9 1. Em7 Am7 D7

I'm with you al - ways, I'm with you rain or shine!

2. Em A7 D7 E

shine!

COME SUNDAY

MEDIUM SLOW GOSPEL BALLAD

DUKE ELLINGTON

A G7 F9#11 G7 Bb9 A9

Lord, Dear Lord a - bove: God Al - might - y, God of love,

DM9 EM7 FΔ F#07 G9 DM7 G7 AbΔ C#Δ C6

please look down and see my peo - ple through.

B E7 F7 E7 Bm7 E7b9 E7b9 Am D9

I be - lieve that God put sun and moon up in the sky;

G7 DM7 G7 Bb13 A7#5 D9 G7#5

I don't mind the gray skies, 'cause they're just clouds pass - ing by.

C G7 F9#11 G7 Bb7 A9

Lord, Dear Lord a - bove: God Al - might - y, God of love,

DM9 EM7 FΔ F#07 G9 DM7 G7 BbΔ B7b9 CΔ

please look down and see my peo - ple through.

Up and down 'til sunset,
man work hard all the day.
Come Sunday, oh, come Sunday,
that's the day.

Often we'll feel weary but He
knows our every care.
Go to Him in secret,
He will hear your every prayer.

He'll give peace and comfort
to every troubled mind.
Come Sunday, oh, come Sunday,
that's the day.

'ROUND MIDNIGHT

COOTIE WILLIAMS

THELONIUS MONK & BERNIE HANIGHEN

BALLAD

F Δ F Δ /E \flat D Δ 7 \flat 5 G Δ 7 \flat 5 C Δ 7 \flat 9 F Δ 9 B \flat 9

CRAZY RHYTHM

IRVING CAESAR,

JOSEPH MEYER & ROGER KAHN

MEDIUM UP TEMPO

A

Chords: AΔ, AΔ/C#, C°

Cra - zy Rhy - thm, here's the door - way, I'll go my way, you'll go your_ way;

Chords: Bm7, E7, A6, Bm7, E7

Cra - zy Rhy - thm, from now on_ we're through._____

Chords: AΔ, AΔ/C#, C°

Here is where we have a show - down, I'm too high - hat you're too low - down;

Chords: Bm7, E7, A6

Cra - zy Rhy - thm, here's good - bye_ to you._____ They say that

B

Chords: Em7, A7, D

when a high - brow meets a low - brow walk - ing a - long Broad - way,

Chords: Dm, G9, F#7, B7, E7

soon the high - brow, he has no_ brow; ain't it a shame, and you're to blame.

Chords: AΔ, B7

What's the use of Pro - hi - bi - tion? You pro - duce the same con - di - tion

Chords: E7, A

Cra - zy Rhy - thm, I've gone cra - zy, too._____

CRYSTAL SILENCE

BALLAD

CHICK COREA
NEVILLE POTTER

Chord progression: B_m $F\#m$ $G\Delta\#11$ $C\#m7$ $C\Delta$

Chord progression: B_m $C\#m$ D $E7sus$ $F\#7b9$ B_m $C\Delta\#11$

Chord progression: E_m $F\#7\#9$ E_m $F\#7\#9$

Chord progression: $G\Delta$ $A7sus$ B_m

Chord progression: E B_m C $Gm7$ D

Chord progression: A_m7 $C\#7(b9)$ $F\#7sus$ $F\#7$ B_m7 $F\#m$

Chord progression: $G\Delta\#11$ $C\#m7$ $C\Delta$ B_m

Chord progression: $C\#m$ D $E7sus$ $F\#7b9$ B_m $C\Delta$ $C\#m$ D $E7sus$ $F\#7b9$ B_m (e)

OPT. ENDING

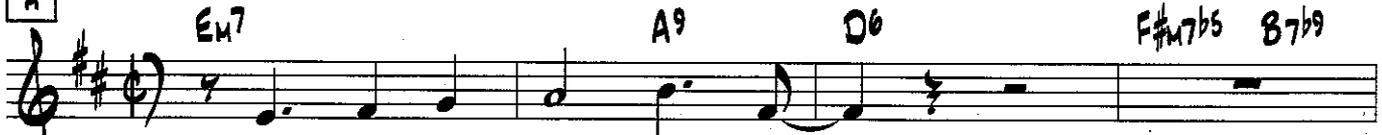
Chord progression: $G\Delta/B$ B_m

CUTE

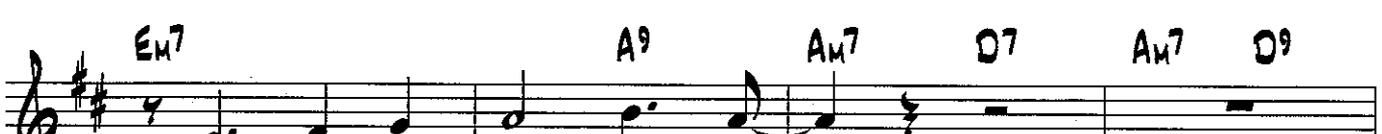
UP TEMPO

NEAL HEFTI & STANLEY STYNE

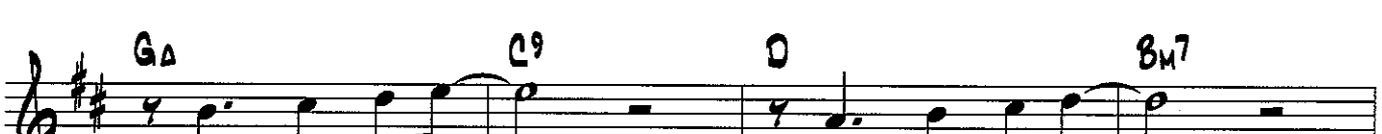
A



Mind if I say you're Cute! _____



In ev - 'ry way you're Cute! _____

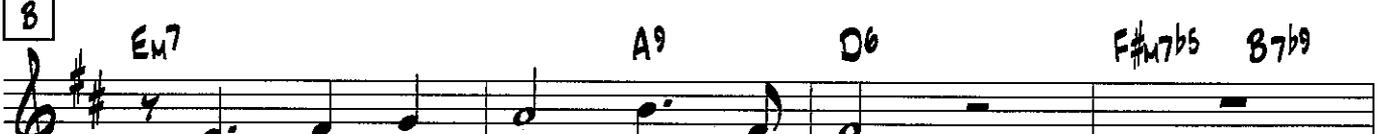


Those big blue eyes, _____ that turned - up nose, _____

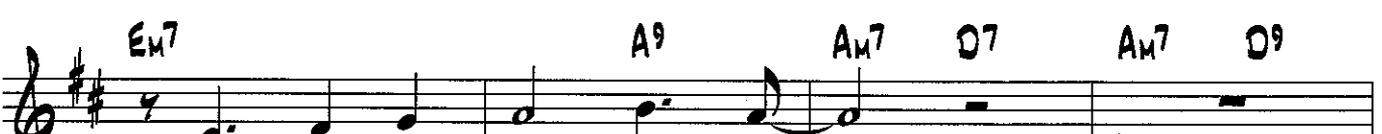


that cool and care - free pose. _____

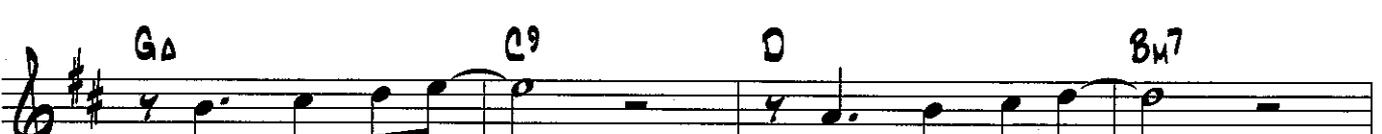
B



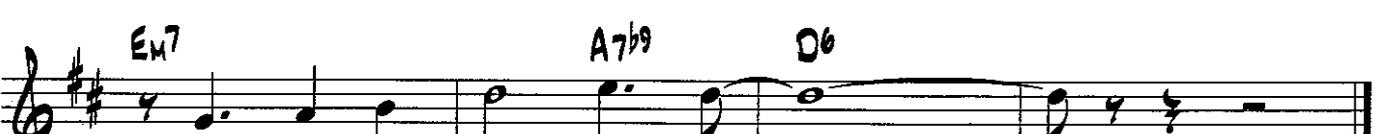
I mean I like your style, _____



that sly in - tri - guing smile, _____



your ev - 'ry mood, _____ your at - ti - tude, _____



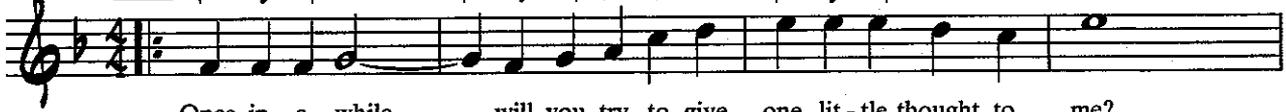
just add up to you're Cute! _____

ONCE IN A WHILE

MUSIC BY MICHAEL EDWARDS
WORDS BY BUD GREEN

SLOW MED.

A F B \flat 13 FMA \sharp 7 AM7 E7(\sharp 5) AM7 D \flat 9



Once in a while, _____ will you try to give one lit-tle thought to me?

GM7 D7 GM7 C7 AM7 D7 GM \flat 9 C \flat 13



Though some - one else may be near - er your heart. _____

F B \flat 13 FMA \sharp 7 AM7 E7(\sharp 5) AM7 D \flat 9



Once in a while, _____ will you dream of the mo-ments I shared with you?

GM7 D7 GM7 C7 F C \sharp 11 F B \flat 11 E7



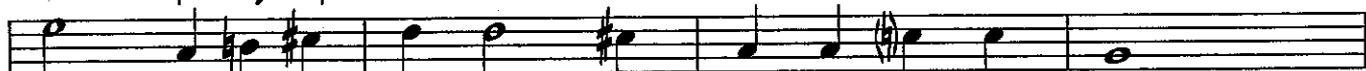
Mo-ments be - fore we two drift - ed a - part. _____ In

B AMA \sharp 7 F \sharp M7 B \flat M7 E7 C \sharp M7 C \flat 11M7 B \flat M7 E7



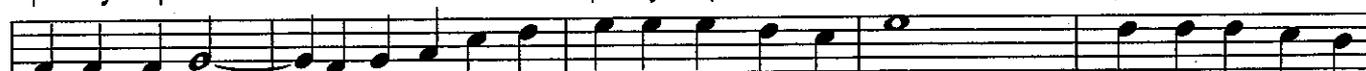
love's smol - der - ing em - ber, one spark may re - main if

AMA \sharp 7 F \sharp M7 B \flat M7 E7 A D7(\flat 9) GM7 C \flat 13



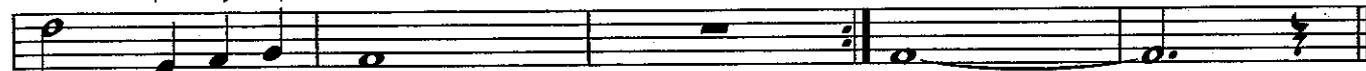
love still can re - mem - ber, the spark may burn a - gain.

C F B \flat 13 FMA \sharp 7 AM7 E7(\sharp 5) AM7 D \flat 9 GM7 D7



I know that I'll _____ be con-ten-ted with yes-ter-day's mem - o - ry, know-ing you think of

GM7 C7 F GM \flat 9 C \flat 13 F E \flat MA \sharp 9 F



me once in a while. _____ while. _____

THE DAYS OF WINE AND ROSES

HENRY MANCINI
JOHNNY MERCER

The days of Wine And Ros - es laugh and
 run a - way like a child at play, through the
 mead - ow - land to - ward a clos - ing door, a door marked "Nev - er -
 more", that was - n't there be - fore. The
 lone - - - ly night dis - clos - es just a
 pass - ing breeze filled with mem - o - ries, of the
 gold - en smile that in - tro - duced me to The
 Days Of Wine And Ros - es and you.

DON'T BLAME ME

DOROTHY FIELDS
JIMMY McHUGH

BALLAD

A

DΔ F#m7b5 B7#5 B7 EM7b5 A13 DΔ9 Bm7

Don't blame me for fall - ing in love with you. I'm

EM7b5 A7 F#m7b5 B7 EM7 Eb7#11 DΔ EM7 A7

un - der your spell but how can I help it. Don't blame me.

DΔ9 F#m7b5 B7#5 B7 EM7b5 A13 DΔ9 Bm7

Can't you see, when you do the things you do, if

EM7b5 A7 F#m7b5 B7 EM7 A9 D6 Am7 D7

I can't con - ceal the way that I'm feel - ing, don't blame me.

B

G6 F#7 Bm (F#7#5) Bm

I can't help it if that dog - gone moon a - bove _____

E7 F13#11 E7 A9 Bb7 A7

makes me need _____ some - one like you to love.

C

DΔ F#m7b5 B7#5 B7 EM7b5 A13b9 DΔ Bm7

Blame your kiss, as sweet as a kiss can be. And

EM7b5 A7 F#m7b5 B7 EM7 A9 D6 (EM7 A7)

blame all your charms that melt in my arms, but don't blame me.

DON'T GET AROUND MUCH ANYMORE

DUKE ELLINGTON
BOB RUSSEL

A D DΔ EM7 E#° F#M7

Missed the Sat - ur - day dance, _____ heard they crowd - ed the floor, _____
got as far as the door, _____

DΔ C#7 C7#11 B9 E7

could - n't bear it with - out _____ you, _____
they'd have askk'd me a - bout _____ you, _____

1. GΔ F#M7 F#M7 EM7 Eb7#9 DΔ

Don't Get A - round Much An - y - more. Thought I'd vis - it the club, _____
Don't Get A - round Much An - y _____

2. D B G G#6 D

- more. _____ Dar - ling, I guess _____ my mind's more at ease, _____

D7 D7#5 G G#M7b5 C#7 F#M7 F°

_____ but nev - er - the - less _____ why stir up mem - o - ries? _____

BREAK
A7 N.C. **C** D DΔ EM7 E#° F#M7

_____ Been in - vit - ed on dates, _____ might have gone but what for? _____

DΔ C#7 C7#11 B9 E7

Aw - fully dif - frent with - out _____ you, _____

A7 GΔ F#M7 F#M7 EM7 Eb7#9 DΔ

Don't Get A - round Much An - y - more. _____

DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS

LOUIS ALTER
EDDIE DE LANGE

SLOWLY

Do You Know What It Means To Miss New Orleans, and

moss-covered vines, the tall sugar pines where

miss it each night and day? I know I'm not wrong; the

mock-in'-birds used to sing. And I'd like to see the

feel-in's get-tin' strong-er the long-er I stay a-way. Miss the

la-zy Mis-sis-sip-pi a

hur-ry-in' in - to spring. The moon - - - light on the

bay-ou, a cre-ole tune that fills the air; I dream a-bout mag-

nol-ias in June, and soon I'm wish-in' that I was there. Do You

Know What It Means To Miss New Orleans when

that's where you left your heart? And there some-thing more: I

miss the one I care for more than I miss New Orleans.

miss the one I care for more than I miss New Orleans.

miss the one I care for more than I miss New Orleans.

FLY ME TO THE MOON

MEDIUM SWING

BART HOWARD

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'MEDIUM SWING'. The score consists of ten staves of music. The lyrics are: 'Fly me to the moon and let me play a-mong the stars, let me see what spring is like on Ju-pi-ter and Mars. In oth-er words: hold my hand, in oth-er words: dar-ling kiss me. Fill my heart with song and let me sing for-ev-er more, you are all I long for, all I wor-ship and a-dore. In oth-er words: please be true, in oth-er words: I love you. true, in oth-er words: I love you.' The score includes various chord symbols such as Bm7, Em7, A7, DΔ, D7, GΔ, C#m7(b5), F#7, Bm7, B7, Em7, A7, F#m7, B7, Em7, A7, Bb/D, DΔ, C#m7(b5), F#7, Bm7, B7, Em7, A7, F#m7b5, B7, Em7, A7, D6, (C#m7(b5) F#7), and D.C. AL. There are also some circled symbols, possibly indicating a double bar line or a specific performance instruction.

FOUR OTHERS

UP TEMPO

JIMMY GIUFFRÈ

♩ C Am7 Dm7 G7 C Am7 Dm7 G7

C Am7 Dm7 G7 D7 G7sus 1. D7 G7 C G7

2. D7 G7 C E7 A7

D7 G7+

C Am7 Dm7 G7 C Am7 Dm7 G7

C Am7 Dm7 G7 D7 G7sus TO CODA D7 G7 C G7

OPT. D.S. FOR SOLOS

CODA D7 G7 C D7 G7sus D7 G7 C

Dm7 D#07 Dm7 G7 C (b5)

GOD BLESS THE CHILD

ARTHUR HEZLOG JR
BILLIE HOLIDAY

BALLAD

F Δ F7 B \flat / F Δ F7 B \flat /
 Them that's got shall get, them that's not shall lose, so the
 strong gets more, while the weak ones fade, emp - ty
 C \flat 7 F7 C \flat 7 F7 B \flat Δ
 Bi - ble said, and it still is news; }
 pock - ets don't ev - er make the grade. } Ma - ma may have,
 E \flat 7 \sharp 11 A \flat 7 D7 \flat 9 G \flat 7 C7
 Pa - pa may have, but God bless' the child that's got his own! That's
 F \flat 1. 2. E \flat 7 \flat 5 A7 \flat 9
 got his own. Yes, the
 D \flat D \flat (Δ) D \flat 7 D \flat 6 A \flat 7 E \flat 7 \flat 5 A7 \flat 9
 Mo - ney, you got lots o' friends, _____ crowd - in' 'round the door,
 D \flat D \flat (Δ) D \flat 7 D \flat 6 A \flat 7 D7 G \flat 7 \flat 5 C7
 when you're gone and spend - in' ends, _____ they don't come no more. Rich re -
 F Δ F7 B \flat / F Δ F7 B \flat / C \flat 7 F7
 la - tions give, crust of bread, and such, you can help your - self, but don't
 C \flat 7 F7 B \flat E \flat 7 \sharp 11
 take to much! Ma - ma may have, Pa - pa may have, but
 A \flat 7 D7 \flat 9 G \flat 7 C7 F \flat (G \flat 7 C7)
 God bless' the child that's got his own! That's got his own.

GONE WITH THE WIND

HERB MAGIDSON
ALLIE WRUBEL

A

MEDIUM SWING

Chords: Gm7 F#7#11 FΔ Gm7 C7 FΔ

Gone with the wind, just like a leaf that has blown a - way,

Chords: Bm7 E7 A6 C7#11/b5 Bm7 E7 AΔ

gone with the wind. My ro - mance has flown a - way;

Chords: Am E7b9 Gm7 C7

yes - ter - day's kiss - es are still on my lips.

Chords: FΔ Am7b5 D7b9 Gm7 G+/C# C7

I had a life - time of Heav - en at my fin - ger - tips, but

B

Chords: Gm7 F#7#11 FΔ Gm7 F#7#11 FΔ

now all is gone. Gone is the rap - ture that thrilled my heart,

Chords: Bm7 E7 A6 C7#11 Bm7 E7 AΔ

gone with the wind, the glad - ness that filled my heart;

Chords: Gm Dm Gm7 C7 Am7b5 D7b9

just like a flame. Love burned bright - ly, then be - came an

Chords: Gm7 C13b9 FΔ (Am7b5 D7b9)

emp - ty smoke dream that has gone, gone with the wind.

GOOD BAIT

MEDIUM UP

COUNT BASIE
TAOQ DAMERON

A C Δ A $M7$ D $M7$ C $\#7$ b b C Δ A $M7$
 D $M7$ G 7 C Δ C 7 F Δ B $b7$
 E $M7$ E $bM7$ D $M7$ C $\#7$ 1. C Δ C $\#7$ 2. C Δ C 7 ($\#5$)
B F Δ D M G $M7$ F $\#7$ F Δ D $M7$
 G $M7$ C 7 F Δ F 7 B $b\Delta$ E $b7$
 A $M7$ A $b7$ G $M7$ G $b7$ F G 9 C C Δ A $M7$
 D $M7$ C $\#7$ b b C Δ A $M7$ D $M7$ G 7
 C Δ C 7 F Δ B $b7$ E $M7$ E $bM7$ D $M7$ C $\#7$
 1. C Δ C $\#7$ 2. C E $M7$ E $bM7$ D $M7$ C $\#7$ C F 7 ($\#11$)

GROOVIN' HIGH

DIZZY GILLESPIE

$\text{♩} = 150$

A F6

Musical staff 1: Treble clef, key signature of two flats (B-flat major/D minor), 4/4 time. Chords: F6, Bm, E7, Bm7, E9. Includes a first ending bracket.

Musical staff 2: Treble clef, key signature of two flats. Chords: F6, Am, D7, Am7, D9.

Musical staff 3: Treble clef, key signature of two flats. Chords: G7, Gm, C7, Gm7, C9. Includes a triplet of eighth notes.

Musical staff 4: Treble clef, key signature of two flats. Chords: FΔ, Am7, G#m7, Gm7, F#7. Includes a triplet of eighth notes.

B

Musical staff 5: Treble clef, key signature of two flats. Chords: F6, Bm, E7, Bm7, E9. Includes a triplet of eighth notes.

Musical staff 6: Treble clef, key signature of two flats. Chords: F6, Am, D7, Am7, D9.

Musical staff 7: Treble clef, key signature of two flats. Chords: G7, Gm, C9, Gm7, C9. Includes a triplet of eighth notes. A circled 'C' with a diamond symbol is present.

Musical staff 8: Treble clef, key signature of two flats. Chords: Gm, Eb7, C7b9, Am7, (G#m7, Gm7, F#7). Includes a repeat sign.

Musical staff 9: Treble clef, key signature of two flats. Chords: Gm7, Bbm7, Eb7, F6, (Ab7, Gm7, F#7). Includes a circled 'C' with a diamond symbol.

HELLO DOLLY

MEDIUM SWING

JERRY HERMAN

Hel - lo, Dol - ly, well, hel - lo, Dol - ly, it's so

nice to have you back where you be - long. You're look - ing swell,

Dol - ly, we can tell, Dol - ly, you're still glow - in', you're still crow - in', you're still

go - in' strong. We feel the room sway - in', for the band's

play - in' one of your old fa - v'rite songs from way back when. So

take her wrap, fel - las, find her an emp - ty lap, fel - las. Dol - ly will nev - er

1. go a - way a - gain! Hel - go a - way, Dol - ly will nev - er

go a - way, Dol - ly will nev - er go a - way a - gain!

I LEFT MY HEART IN SAN FRANCISCO

TEXT: DOUGLASS CROSS
MUSIK: GEORGE COZY

MEDIUM SWING ♩ = 144

G7sus CΔ DM7 EM7 D#0 DM7 A7b13

I left my heart in San Fran - cis - co.

DM7 DM7 A7b13 DM G7 CΔ A7b13 b9 D7 G7

High on the hill, it calls to me. To be where

CΔ B7b9 EM EMD EM7 E7

litt - le ca - ble cars climb half - way to the stars! The mor - ning

Am AmΔ Am7 D7 DM7 G7 DM7 C#7b13 b5

fog may chill the air - I don't care! My love waits

CΔ DM7 EM7 D#0 DM7 A7b13 DM7

there in San Fran - cis - co, a - bove the

DM DMΔ DM7 G7 DM7 G7 Bm11 E713 Eb7 A7b13 b9

blue and win - dy sea. When I come home to

A713 EM7 A7 D7 Am7 D7 DM7

you, San Fran - cis - co, your gol - den sun will

G7b9 1. C A7b13 b9 DM7 G7sus 2. C

shine for me. (I left my) me.

I LOVE YOU

MEDIUM SLOW

COLE PORTER

A Am7b5 D7b9 G° GΔ

"I Love You" hums the a - pril breeze "I

Am7 D7 Bm7 E7b9

Love You" ech - o the hills. "I

Am7b5 D7b9 G° GΔ C#m7 F#7sus

Love You" the gol - den dawn a - gree - as once

BΔ C#m7 F#7 BΔ G#m7

more she sees daf - fo - - - dils. It's

B Am7 D7 GΔ

spring a - gain and birds on the wing a - gain start to

Bm7b5 E7b9 Am7 D7

sing a - gain the old mel - o - die: "I

C Am7b5 D7b9 G° GΔ Bm7b5 E7b9

Love You" that's the song of songs, and it

A7 Am7 D7b9 GΔ (CΔ Bm7 E7b9)

all be - longs to you and me.

I'M GETTIN' SENTIMENTAL OVER YOU

NED WASHINGTON
GEORGE BASSMAN

BALLAD OR MEDIUM SWING

G Δ **C \sharp M7** **F \sharp 7** **B \flat M7(b9)** **E7**

Nev - er thought I'd fall, but now I hear love call. I'm
Things you say and do just thrill me thru and thru. I'm

A9 **1. D7** **G6** **E7** **A \flat M7** **D7**

get - ting sen - ti - men - tal ov - er you.
get - ting sen - ti -

2. D7(\sharp 5) **F6** **F \sharp 6** **G6** **F \sharp 7(b9)** **B \flat 6/9**

- men - tal ov - er you. I thought I was

G \sharp M7(b9) **C \sharp 7** **F \sharp 7(b9)** **C \sharp M7** **F \sharp 7**

hap - py. I could live with - out love. Now I must ad - mit, love is

B \flat M7 **E7** **A \flat M7** **D7** **G Δ** **C \sharp M7** **F \sharp 7** **B \flat M7(b9)**

all I'm think - ing of. Won't you please be kind, and just make up your

E7 **A9** **D7** **G6** **F \sharp 7 \flat 5** **F9** **E7**

mind, that you'll be sweet and gen - tle, be gen - tle with me, _____ be -

A9 **D7(\sharp 5)** **G6** **(B \flat 07)** **A \flat M7** **D7**

cause I'm sen - ti - men - tal ov - er you.

ENDING: **F0** **F6** **G6**

you.

IN A MELLOW TONE

MEDIUM SLOW SWING

DUKE ELLINGTON
MILTON GAMBLER

(G7) A C7 F7 BbΔ

In A Mel-low Tone, _____ feel-in' fan-cy free. _____

FM7 Bb7 EbΔ

And I'm not a-lone, _____ I've got com-pa-ny. _____

Eb Eo7 BbΔ/F (Ab7)

Ev-'ry-thing's O. K. _____ The live-long day. _____

G7 C7 F7 (Fo)

With this mel-low song _____ I can't go wrong. _____

F7 (G7) B C7 F7 BbΔ

In A Mel-low Tone, _____ that's the way to live. _____

FM7 Bb7 EbΔ

Of you mope and groan, _____ something's got to give. _____

Eb7 Eo7 BbΔ/F (Ab7)

So go _____ your way _____ and laugh _____ and play. _____

G7 C7 F7 Bb (A7 Ab7 G7)

There's joy _____ un-known _____ In A Mel-low Tone. _____

IN A SENTIMENTAL MOOD

DUKE ELLINGTON
IRVING MILLS
MANNY KURTZ

BALLAD

A **EM** **EMΔ** **EM7** **EM6**

In a sen - ti - men - tal mood _____ I can see the stars come
kiss _____ drifts a mel - o - dy so

Am **AmΔ** **Am7** **Am6** **B7^{b9}/₅** **EM**

thru my room, _____ while your lov - ing at - ti - tude _____ is like a
strange and sweet. _____ In this sen - ti - men - tal bliss _____ you make my

Bm7 **E9** **Am7** **Ab7#11** **1. G6/9** (BREAK ON HEAD)

flame that lights the gloom. On the wings of ev - 'ry
par - - - a - - - dise com - - -

2. G6/9 **Fm9** **Bb13** **B** **Ebd** **Cm7** **Fm9** **Bb7**

-plete. Rose pet - als seem to fall. It's all like a dream to call you

Ebb **C7(b9)** **F7** **Bb7** **Ebd** **Cm7**

mine. My heart's a light - er thing since

Fm9 **Bb7** **Am7** **D7**

you made this night a thing di - vine. In a sen - ti - men - tal

C **EM** **EMΔ** **EM7** **EM6** **Am** **AmΔ** **Am7** **Am6** **B7^{b9}/₅**

mood _____ I'm with - in a world so heav - en - ly, _____ for I nev - er dreamt that

EM **Bm7** **E9** **Am7** **D7b9** **G6/9**

you'd _____ be lov - ing sen - ti - men - tal me.

I REMEMBER CLIFFORD

SLOWLY ♩ = 60

BENNY GOLSON

INTRO B♭Δ A7+ C7(b9) A7b9 A7b9/C#

DM CM7 Bbm7 Abm7 Gm7 Gm/C C7(b9)

F A9 B♭Δ B° C7 C# DM7 Dm/C

Bm7b5 E7(b9) Am7 Am/G F#m7b5 B7b9 Gm7 C7b9

F A9 B♭Δ B° C7 C# DM7 Dm/C

Bm7b5 E7b9 Am7b5 D7b9 Gm7 C9+ Am Bb

Bm7b5 E7b9 Am7 D7b9 Gm C7b13

FΔ Em7b5 A7b13 Dm7 Dm/C

Bm7b5 E7b9 1. Am7 D7 Gm7 C7 2. Am7 D7 Gm7 C7

Bm7b5 E7b9 Am7b5 D7b9 Gm7 C7b13 Fb D.S. AL

IT DON'T MEAN A THING

(IF IT AIN'T GOT THAT SWING)

FAST SWING

DUKE ELLINGTON
IRVING MILLS

A Am Am/G# Am/G D7/F# F7 E7 Am6

It don't mean a thing if it ain't got that swing, _____

D7 D#07 C/E E7#5

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It

Am Am/G# Am/G D7/F# F7 Am6

don't mean a thing, all you got to do is sing,

D7 D#07 C/E Dm7 G7sus C6

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah. It

B Gm7 C7 F#

makes no difference if it's sweet or hot; just

Am7 D7 G7 E7

give that rhythm every thing you got. It

C Am Am/G# Am/G D7/F# F7 E7 Am6

don't mean a thing if it ain't got that swing, _____

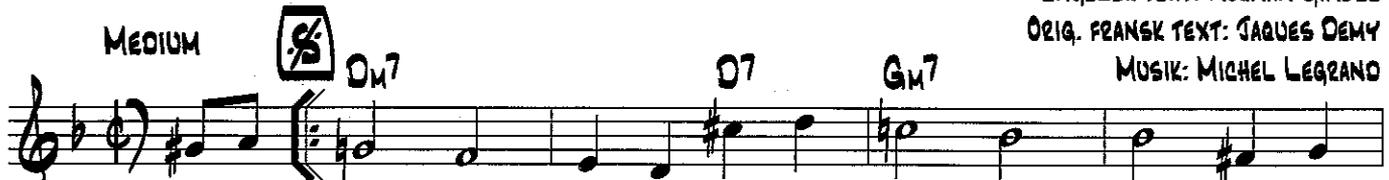
D7 D#07 C/E Dm7 G7sus C6

doo wah, doo wah, doo wah, doo wah, doo wah, doo wah, doo wah.

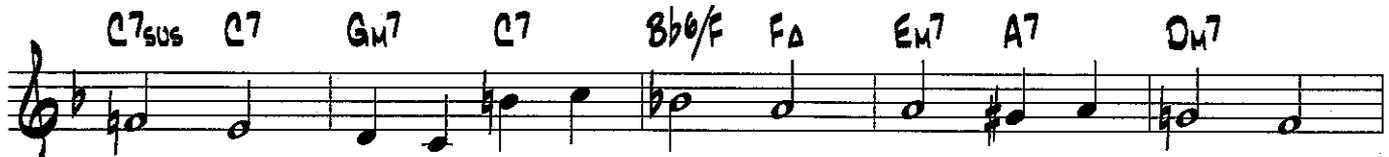
I WILL WAIT FOR YOU

(LES PARAPLUIES DE CHERBOURG)

ENGELSK TEXT: NORMAN GIMBLE
 ORIG. FRANSK TEXT: JACQUES DEMY
 MUSIK: MICHEL LEGRAND

MEDIUM 

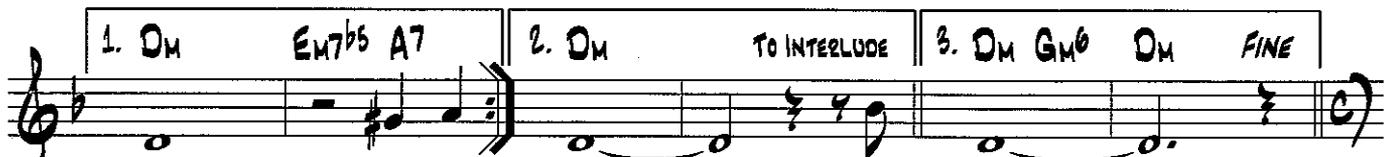
If it takes for - ev - er I Will Wait For You, for a
 where you wan - der, an - y - where you go, ev - 'ry
 takes for - ev - er I Will Wait For You, for a



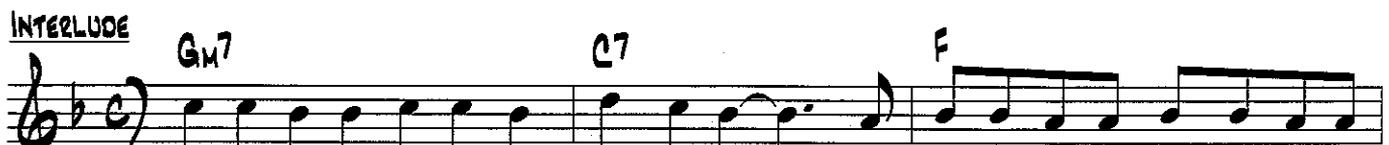
thou - sand sum - mers I Will Wait For You, 'till you're back be -
 day re - mem - ber how I love you so, in your heart be -
 thou - sand sum - mers I Will Wait For You, 'till you're back be -



side me, 'till I'm hold - ing you, 'till I hear you sigh here in my
 lieve what in my heart I know, that for - ev - er more I'll wait for
 side me, 'till I'm touch - ing you, and for - ev - er more shar - ing your



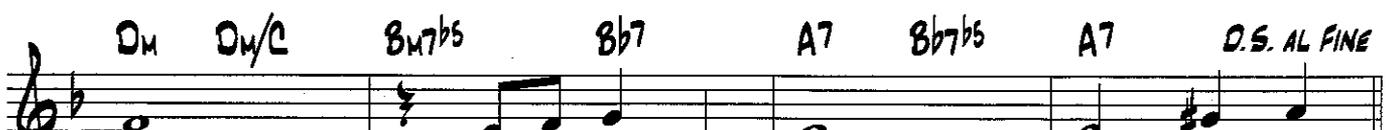
arms. An - y - you. The love.

INTERLUDE 

clock will tick a - way the hours one by one and then the time will come when all the



wait - ing's done the time when you re - turn and find me here and run



straight to my wai - ting arms. If it

JUST FRIENDS

MEDIUM SWING

SAM M. LEWIS
JOHN KLENNER

(A7b9) **A** DΔ DM7 G7

Just friends, _____ lov - ers no more, _____ just

AΔ CM7 F7

friends, _____ but not like be - fore. _____ To

Bm7 E7 C#m7 F#m7

think of what we've been and not to kiss a - gain seems like pre -

B9 Bm7 E7 Eb7#11

tend - ing _____ it is - n't the end - ing. _____ Two

B

DΔ DM7 G7

friends _____ drift - ing a - part, _____ two

AΔ CM7 F7

friends, _____ but one brok - en heart. _____ We

Bm7 E7 C#m7 F#m7

loved, we laughed, we cried, and sud - den - ly love died. The sto - ry

B9 Bm7 E7 A6 (Em7 A7)

ends and we're just friends.

KILLER JOE

MEDIUM SLOW SWING

BENNY GOLSON

INTRO

Chords: D13, C13, D13, C13

A Chords: D13, C13, D13, C13

Chords: D13, C13, D13, C13

B HALF-TIME FEEL Chords: F#m7b5, B7b9, F#7, Bb9, Bb13b9

Chords: B13, Ab/Bb, Bb7, F#m7, B13b9

C 4/4-FEEL Chords: D13, C13, D13, C13

Chords: D13, C13, D13, C13

CODA Chords: D13, C13

VAMP, FILL & FADE

THE LADY IS A TRAMP

MODERATELY BRIGHT

RICHARD ROGGEES
LORENZ HART

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is accompanied by a series of chords. The lyrics are written below the notes, with some words underlined. The score consists of ten staves of music.

I get too hun-gry for din - ner at eight. I like the
 thea - tre but ne - ver come late. I ne - ver both - er with
 peo - ple I hate. That's why The La - dy Is A Tramp.
 I don't like crap games with bar - ons and ears.
 Won't go to Har - lem in er - mine and pearls. Won't dish the
 dirt with the rest of the girls. That's why The La - dy Is A
 Tramp. I like to free fresh wind in my hair,
 life with-out care. I'm broke, it's oke, hate Cal - i - for - nia, it's
 cold and it's damp, that's why The La - dy Is A Tramp.

LIL DARLIN'

SLOW

NEAL HEFTI

A9 Em7 Eb9#11 Am7/D Am7 D7b9 Bm7 E7b9
 A9 Em7 Eb9#11 Am7/D Am7 D7b9 G13 G7#5
 C6 Cm6 G7 C6 Cm6 Bm7 E7#11/b9
 A13 Em7 A13 Em7 A9 Am9 D9 Bm7 E7b9
 A9 Em7 Eb9#11 Am7/D Am7 D7b9 Bm7 E7b9
 A9 Em7 Eb9#11 Am7/D Am7 D7b9 G13 G7#5
 C6 Cm6 G7 C6 Cm6 Bm7 E7#11/b9
 A9 Em7 Eb9#11 Am7/D D7 D7b9 G6 Bm7 E7b9
 A9 Em7 Eb9#11 Am7/D D7 D7b9 G6 Bm7 E7b9
 A9 Em7 Eb9#11 Am7/D D7 D7b9 G6 Fm9 Em7 Eb9 Am7/D GΔ9

NIGHT AND DAY

COLE PORTER

♩ = 160

C#Δ *Gm/C* *C7* *FΔ*

Night And Day _____ you are the one, _____ on - ly you
 _____ why is it so, _____ that this long-

C#Δ *Gm/C* *C7* *FΔ*

_____ be - neath the moon and un - der the sun. _____ Wheth - er
 - - ing for you fol - lows where - ever I go? _____ In the

Bm7b5 *Bbm7* *Am7* *Abo*

near to me or far, _____ it's no mat - ter, dar - ling, where you are, _____ I
 roar - ing traf - fic's boom, _____ in the si - lence of my lone - ly room, _____ I

Gm7 *C7* *FΔ* 1.

think of you _____ Night And Day. _____ Day and night
 think of you _____ Night And Day. _____

2. *Abo* *FΔ*

_____ Night And Day _____ un - der the hide of me, _____ there's an

Abo *FΔ*

oh, such a hung - ry yearn - ing, burn - ing in - side of me. _____ And it's

Bm7b5 *Bbm7* *Am7* *Abo*

tor - ment won't be through _____ til you let me spend my life mak - ing love _____ to you,

Gm7 *Gm/C* *FΔ*

day and night. _____ Night And Day. _____

LIKE SOMEONE IN LOVE

J. VAN HEUSEN
 JONNY BURKE

F Δ A7/E D Δ 7 D Δ 7/C B Δ 7b5 B Δ 7#11 A Δ 7 D7b9

Late - ly I find my - self out gaz - ing at stars,
 Late - ly I seem to walk as though I had wings,

G Δ 7 B Δ 7 E7 A Δ 7 C Δ 7 F7

hear - ing gui - tars, like some - one in love;
 bump in - to things, like some - one in love;

1. B Δ E Δ 7 A7 D Δ

some - times the things I do a - stound me,

D Δ 7 G7 G Δ 7 C7+

most - ly when - ev - er you'r a - round me.

2. B Δ E Δ 7 A7 D Δ G# Δ

each time I look at you I'm limp as a glove, and

A Δ 7 D7b9 G Δ 7 C7 F6 (G Δ 7 C7)

feel - ing like some - one in love.

LINE FOR LYONS

MEDIUM SWING

GERRY MULLIGAN

Chord progression for the first staff: A6, A7(b9), Dm7, G7, C#m7, F#7.

Chord progression for the second staff: Bm7, E7, AΔ, F#7, Bm7, E7.

Chord progression for the first ending of the third staff: 1. A6, F#7, Bm7, E7.

Chord progression for the second ending of the third staff: 2. A6, A7.

Chord progression for the fourth staff: DΔ, D#m7(b5), G#7(b9), C#m7, F#7(b9).

Chord progression for the fifth staff: Bm7, E7(b9), C#m7, F#7, Bm7, E7.

Chord progression for the sixth staff: A6, A7(b9), Dm7, G7, C#m7, F#7, Bm7, E7.

Chord progression for the seventh staff: AΔ, F#7, Bm7, E7, A6, Bm7, E7.

Chord progression for the eighth staff: A6, F#7, Bm7, E7, A6, F#7, Bm7, E7, AΔ.

THE MAN I LOVE

SLOWLY $\text{♩} = 63$

GEORGE GERSHWIN
IRA GERSHWIN

Some-day he'll come a - long The Man I Love; and he'll be big and strong,
He'll look at me and smile, I'll un - der - stand; and in a lit - tle while

The Man I Love; and when he comes my way, I'll do my best to
he'll take my hand; and though it seems ab - surd,

make him stay. I know we both won't say a word.

May - be I shall meet him Sun - day, may - be Mon - day, may - be

not; still I'm sure to meet him one day, may - be

Tues - day will be my good news day. He'll build a lit - tle home,

just meant for two, from which I'll nev - er roam, who would, would you?

And so all else a - bove I'm wait - ing for The Man I Love.

MOOD INDIGO

DUKE ELLINGTON,
IRVING MILLS & ALBANY BIGARD

MEDIUM BALLAD

A C Δ B7 C Δ D 9 D $M7^{11}$ G $9^{\#5}$ C Δ B7 C Δ

You ain't been blue, no, no, no. You ain't been

D 9 A $b7$ D $\#M7$ A $b7$ G7 C C7

blue till you've had that mood in - di - go. That feel - in' goes steal - in'

F6 B $b7$ G7 $b9^{\#5}$ C B7 C Δ D 9 D $M7^{11}$ G $9^{\#5}$ C (G7)

down to my shoes, while I sit and sigh: "Go 'long, blues". *FINE*

B C6 A7 D 9 D $M7$ G7

Al - ways get that mood in - di - go since my ba - by said good -

C6 (C $\#07$ D $M7$ G7) C6 A7 D 9

-bye. In the eve - ning when lights are low,

A $b7$ G7 C

I'm so lone - some I could cry, 'cause there's no - bod - y who

C7 F7 A $b7$ G7 $b9$

cares a - bout me, I'm just a soul who's blu - er than blue can be.

C6 A7 D 9 D $M7$ G7 C6 (G7)

When I get that mood in - di - go, I could lay me down and die.

MOONGLOW

WILL HUDSON,

EDDIE DE LANGE & IRVING MILLS

MEDIUM BALLAD

A

Chords: D6, Dm6, A6/C#, B9

It must have been moon - glow, way up in the blue,

Chords: Bm7, E13, A6, A°, Bm7b5/A, A°, A6

it must have been moon - glow that led me straight to you.

Chords: D6, Dm6, A6/C#, B9

I still hear you say - ing, "Dear one, hold me fast."

Chords: Bm7, E13, A6, A°, Bm7b5/A, A°, A6

And I start in pray - ing, "Oh Lord, please let this last."

B

Chords: A9, Ab9, G9, F#9

We _____ seemed to float right through the air.

Chords: B9, E13, F9, E9, A9

Hea - ven - ly songs _____ seemed to come from ev - 'ry - where.

C

Chords: D6, Dm6, A6/C#, B9

And now when there's moon - glow, way up in the blue,

Chords: Bm7, E13, A6, A°, Bm7b5/A, A°, A6 (A7)

I al - ways re - mem - ber that moon - glow gave me you.

THE NIGHT HAS A THOUSAND EYES

MEDIUM UP LATIN

BEN WEISMAN
DOROTHY WAYNE
MARILYN GARRETT

Chords: A Δ /E, E7sus

Chords: A Δ /E, E7sus, E7

(SWING)
Chords: E Δ 7, A7, D Δ , G7

Chords: A Δ /E, E7sus, A/E, 1. E7sus, 2. A Δ

Chords: D Δ 7, G7, C Δ

Chords: C Δ 7, F7, B Δ

Chords: B Δ 7, E7sus, A Δ , F# Δ 7

Chords: A Δ /E, E7sus, A Δ /E, (E7sus)

ON GREEN DOLPHIN STREET

BRONISLAU KAPER
NED WASHINGTON

A LATIN $F\Delta$



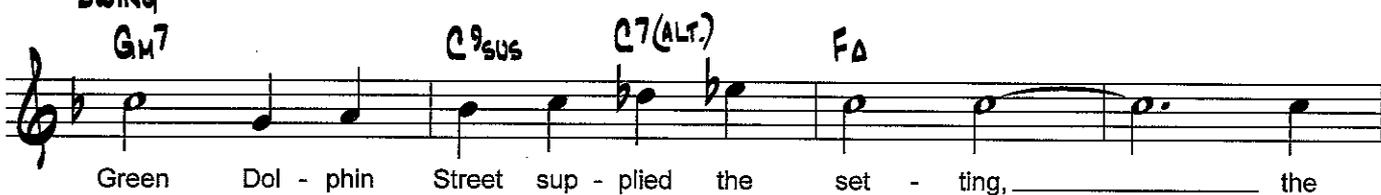
Lov - er, one love - ly day

$G7/F$ $F\#/F$ $F\Delta$ $D7$



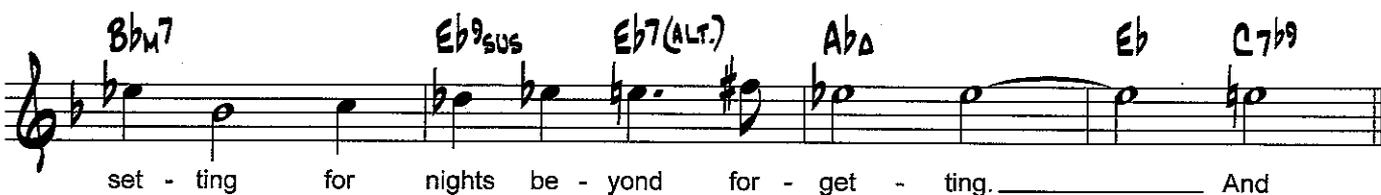
love came plan - ning to stay.

SWING $G\Delta7$ $C9sus$ $C7(ALT.)$ $F\Delta$



Green Dol - phin Street sup - plied the set - ting, the

$Bb\Delta7$ $Eb9sus$ $Eb7(ALT.)$ $A\Delta b$ Eb $C7b9$



set - ting for nights be - yond for - get - ting. And

B LATIN $F\Delta$



through these mo - ments a - part

$G7/F$ $F\#/F$ $F\Delta$ $D7$



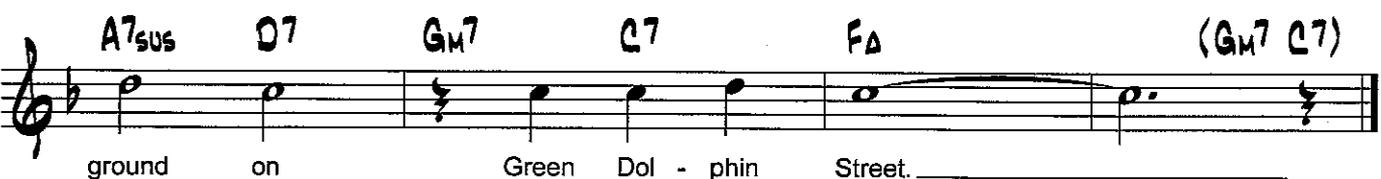
mem - 'ries live in my heart,

SWING $G\Delta7$ $G\Delta7/F$ $E\Delta7b5$ $A7$ $D\Delta b$ $D\Delta7/C$ $B\Delta7b5$ $E7b9$



when I re - call the love I found on, I could kiss the

$A7sus$ $D7$ $G\Delta7$ $C7$ $F\Delta$ $(G\Delta7 C7)$



ground on Green Dol - phin Street.

ON THE SUNNY SIDE OF THE STREET

JIMMY McHUGH
DOROTHY FIELDS

MEDIUM SWING

(A7) **A** D6

F#7

GΔ

C#m7(b5) C7

Grab your coat and get your hat, leave your wor - ry on the door - step,

Bm7

E7

Em7

A7

F#m7 F7 Em7 A7

just di - rect your feet to the sun - ny side of the street. Can't you

D6

F#7

GΔ

C#m7b5 C7

hear a pit - ter pat? And that hap - py tune is your step,

Bm7

E7

Em7

A7

D6

life can be so sweet on the sun - ny side of the street. I used to

B

Am7

D7

GΔ

G6

walk in the shade with those blues on pa - rade, but

Bm7

E7

A7

Em7

A7

I'm not a - fraid, this Ro - ver crossed o - ver. If I

C

D6

F#7

GΔ

C#m7b5 F#7

nev - er have a cent, I'll be rich as Rock - e - fel - ler,

Bm7

E7

Em7

A7

D6 (A7)

gold dust at my feet on the sun - ny side of the street.

PENNIES FROM HEAVEN

MODERATELY

ARTHUR JOHNSTON
JOHN BURKE

D⁶ E^{M7} F^{#M7} F^{o7} E^{M7} A⁷ E^{M7} A⁷

Ev - 'ry - time it rains, it rains Pen - nies From Heav - en.

D⁶ E^{M7} F^{#M7} F^{o7} E^{M7} A⁷ E^{M7} A⁷

Don't you know each cloud con - tains Pen - nies From Heav - en?

D⁹ A^{M7} D⁷ G F^{#7} G G⁷ F^{#7} F⁷

You'll find your for - tune fall - ing all o - ver town.

E⁹ B^{M7} E⁷ A⁷ E^{M7} A⁹

Be sure that your um - brel - la is up - side - down.

D E^{M7} F^{#M7} F^{o7} E^{M7} A⁷ E^{M7} A⁷

Trade them for a pack - age of sun - shine and flow - ers.

A^{M7} D⁹ G^Δ G⁶

If you want the things you love, you must have show - ers.

C⁷ D^Δ D⁹ C^{#9} C⁹ B⁹

So when you hear it thun - der, don't run un - der a tree, there'll be

E^{M7} E⁷ A^{7b9} D

Pen - nies From Heav - en for you and me.

PRELUDE TO A KISS

DUKE ELLINGTON,

IRVING GORDON & IRVING MILLS

MEDIUM BALLAD

A

E⁹ (B^b7) A⁹ (E^b7) D7 G[#]7⁹ G^Δ C[#]9 (G7) F[#]9 (C7) B⁷9 F7 E⁷



If you hear a song in blue, like a flow - er cry - ing for the dew,

E⁷11 A7 B⁷ E1^b11 E⁷ A⁷9 D^Δ F[#]7 B⁷



that was my heart ser - e - nad - ing you, my pre - lude to a kiss.

E⁹ (B^b7) A⁹ (E^b7) D7 G[#]7⁹ G^Δ C[#]9 (G7) F[#]9 (C7) B⁷9 F7 E⁷



If you hear a song that grows from my ten - der sen - ti - men - tal woes,

E⁷11 A7 B⁷ E1^b11 E⁷ A⁷9 D^Δ G[#]7^b5 C[#]7



that was my heart try - ing to com - pose a pre - lude to a kiss.

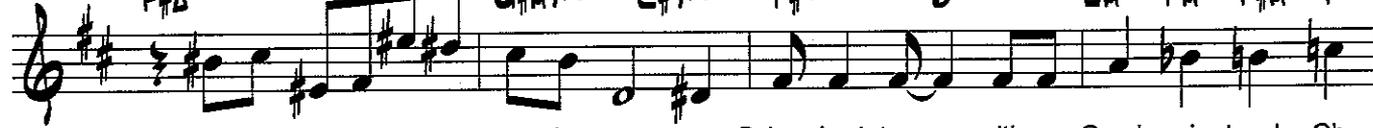
B

F[#]Δ D[#]7 G[#]7^b5 C[#]7^b9 F[#]Δ D[#]7 G[#]7 G7



Though it's just a sim - ple mel - o - dy with no - thing fan - cy, no - thing much,

F[#]Δ D[#]7 G[#]7^b5 C[#]7^b9 F[#]7 B7 E¹¹ F¹¹ F[#]11 F9



you could turn it to a sym - pho - ny, a Schu - bert tune with a Gersh - win touch. Oh,

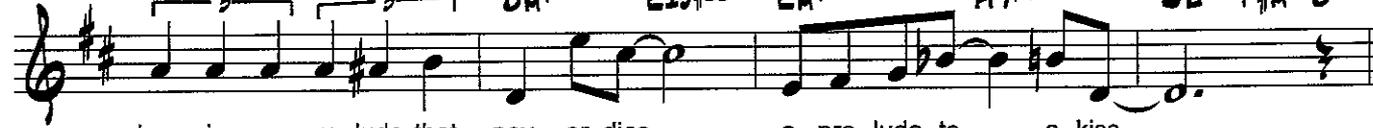
C

E⁹ (B^b7) A⁹ (E^b7) D7 G[#]7⁹ G^Δ C[#]9 (G7) F[#]9 (C7) B⁷9 F7 E⁷



how my love song gent - ly cries for the ten - der - ness with - in your eyes, my

E⁷11 A7 B⁷ E1^b11 E⁷ A⁷9 D^Δ F[#]7 B⁷



love is a pre - lude that nev - er dies, a pre - lude to a kiss.

SERMONETTE

TOM HENDRICKS
JULIAN ADDEZLEY

MEDIUM SWING

A G Em7 Bb7 A7 D7 D#0

Em Em/D C G/B Am7 G A7 Eb7#11 D7

G Em7 Bb7 A7 D7 D#0

Em C G/B Am7 G Am7 D7 G

B D7 Eb7#9 D7 G C G B7/D#

Em Bm/D C6 G6/B Am7 E7 A Eb7#11 D7

C G GΔ Dm7 G7 C6 C#0 G6/D Em7 Am7b5

G/D Em7/D A9 A7 D7 G G/F C/E C#0/G G 1. 2. G6

THE SHADOW OF YOUR SMILE

MEDIUM BOSSA OR SWING

JOHNNY MANDEL
PAUL FRANCIS WEBSTER

A G#m7 C#7 F#m7 B9

The sha-dow of your smile when you are gone _____ will col-or all my

Bm7 F7#11 E7 AΔ DΔ

dreams and light the dawn. _____ Look in - to my

G#m7b5 C#7 F#m7 F#mΔ F#m7/E

eyes, my love, and see _____ all the love - ly

D#m7b5 G#7b9 G#m7b5 C#7

things you are to me. _____ Our wist - ful lit - tle

B G#m7 C#7 F#m7 B9

star was far too high, _____ a tear-drop kissed your

Bm7 E7 DΔ C#m7b5 F#7b9

lips and so did I. _____ Now when I re -

Bm7 Bm7 C#m7 C#m7 Dm7 G9 C#m7 G9#11 F#7

- mem - ber spring, _____ all the joy that love can bring, _____ I will be re -

B9 F9 E9sus E7b9 A6

mem - ber - ing _____ the sha-dow of your smile. **FINE** The sha-dow of your

SMOKE GETS IN YOUR EYES

SLOWLY ♩ = 58

JEROME KEERN
OTTO HARBACH

♩ F#Δ G#° Gm C7 FΔ B7b5

They asked me how I knew my true love was true?
They said some-day you'll find, all who love are blind.

BbΔ B° F/C Dm Gm C7

I of course re-plied, some-thing here in-side can not be de-
When your heart's on fire, you must re-al-ize smoke gets in your

1. Eb7 D7 G7+ C7 2. FΔ Bbm FΔ Ebm Ab7

nied. eyes.

DbΔ DbΔ/C Bbm s Ebm D°

So I chaffed them and I gay-ly laughed, to think they could doubt my

Ebm Ab7 DbΔ DbΔ/C Bbm C7

love. Yet to-day, my love has flown a-way, I am with

FΔ D7b9 Gm C7 FΔ G#°

out my love. Now laugh-ing friends de-

Gm C7 FΔ B7b5 BbΔ B°

ride, tears I can-not hide, so I smile and

F/C Dm s Gm C7 **♩** F D7

say: "When a love-ly flame dies, smoke gets in your eyes."

Gm C7 **♩** FΔ FΔ#11

eyes."

SOLITUDE

SMOOTHLY

DUKE ELLINGTON,
EDDIE DE LANGE & IRVING MILLS

(C7) F Gm7 Am7 Dm7 G7

In my Sol - i - tude you haunt me with
Sol - i - tude you taunt me with

Gm7/C Am/C Gm7/C C7 1. F Gm7 C7

re - ver - ies of days gone by. In my
mem - o - ries that nev - er

2. F F7 Bb B0

die. I sit in my chair, I'm filled with de - spir, there's

F/C C7 Cm F7 Bb B0

no - one could be so sad. With gloom ev - 'ry - where, I sit and I stare, I

F/C Dm7 G7 C7 F Gm Am7 Dm7

know that I'll soon go mad. In my Sol - i - tude I'm

G7 Gm/C Am/C Gm/C C7 LAST TIME TO CODA

pray - - - ing, dear Lord a - bove, send back my

F D7 Gm C7

love.

CODA F#

love.

SOMEONE TO WATCH OVER ME

MODERATELY

GEORGE GERSHWIN & IRA GERSHWIN

F B7#9 Bb6 Bb0 F/A G#0

There's a some - bod - y I'm long - ing to see. I hope that he
I'm a lit - tie lamb who's lost in the wood. I know I could

C7/G F#0 Gm Am7 Bb6 Bm7b5 Gm7/C C7 1. A7#5 D7 G7 C7

turn out to be some - one who'll watch o - ver me.
al - ways be good to one who'll watch o - ver

2. F Bb Bbm F7 Bb

me. Al - though he may not be the man some girls

F/A E7 E7#5 E7 A7

think of as hand - some. To my heart he car - ries the

D7 G7 C7 F B7#9 Bb6 Bb0

key. Won't you tell him, please, to put on some speed,

LAST TIME TO CODA

F/A G#0 C7/G F#0 Gm Am7 Bb6 Bm7b5 Gm7/C C7

fol - low my lead, oh, how I need Some - one To Watch O - ver

F Gm7 C7#5

Me.

CODA F F7 Bb Bbm F

Me.

STOLEN MOMENTS

MEDIUM

OLIVER NELSON

Chords: Dm^9 Em^9 $F\Delta^9$ Em^9

A Chords: Dm^7 Dm^6 Dm^7 Dm^6

Chords: Gm^7 Gm^6 Dm^7 Dm^6

Chords: $E4$ $F4$ $F\#4$ $G4$ $G\#4$ $G4$ $F\#4$ $F4$

CRESC. *DIM.*

Chords: Em^7 $F0^7$ $D/F\#$ Gm **TACET** Dm $A7(\#9)$

B Chords: Dm^7 Dm^6 Dm^7 Dm^6

Chords: Gm^7 Gm^6 Dm^7 Dm^6

Chords: $E7$ $A7$ Dm^7 Dm^6

LAST TIME Chords: $A7(\#9)$ Dm^7 $A7(\#9)$ $G4$ Dm^9

rit.

SPELA FÖR MET

(PLAY FOR ME)

BEPPE WOLGERS
TORSTJÖRN LUNDAQUIST

INTRO

Am F D7 F Am F D7 F

Am F D7 F Am F D7 F

Am F D7 F Am D Am 1. D 2. Am F

Dm7 CΔ Cm7 BbΔ

Bbm7 Dbm7 Cm7 AbΔ Fm7 Dm7 Bm7 E7

Am F D7 F Am F D7 F

Am F D7 F Am D A° Am

D.S. SENZA REPR.

CODA A° F Am

SPLANKY

MEDIUM BLUES TEMPO

NEAL HEFTI

Chorus (A) Chords: E7 Eb7 A Eb7 Ab7 Eb7 Ab9 Eb7 C7#5 F7b9 B9 Bb9 Eb7 C7#9 F Bb7#5

B SOLOS

Solo section (B) consisting of three staves of music with slash marks indicating improvisation.

Chorus (C) Chords: Eb9 Ab9 D9 Eb9 Bb7 Eb7 Ab9 D9 Eb9 Db9 C9 F9 1. F#7 Bb9 G7 C9 2. F#7 Bb7 Db9 D9 2. F#7 Bb9 Eb

STARS FELL ON ALABAMA

MITCHELL PARISH
FRANK PERKINS

BALLAD

A

Chords: D Δ B7 \flat 9 E7 A7(#5) D Δ E Δ 7 F# Δ 7 F7

We lived our lit - tle dra - ma. We kissed in a field of white, and

Chords: E Δ 7 A13 D Δ B7 \flat 9 E Δ 7 E \flat 7#11

stars fell on A - la - ba - ma last night.

Chords: D Δ B7 \flat 9 E7 A7#5 D Δ E Δ 7 F# Δ 7 B7 \flat 9

I can't for - get the glam - our. Your eyes held a ten - der light, and

Chords: E Δ 7 A13 D Δ C Δ D Δ B7 \flat 9

stars fell on A - la - ba - ma last night. I nev - er

B

Chords: E Δ 7 A7 F# Δ 7 F Δ E Δ 7 A7 D Δ B7 \flat 9

planned in my i - ma - gi - na - tion ___ a si - tu - a - tion ___ so hea - ven - ly, a fair - y -

Chords: E Δ 7 A7 B Δ 7 B Δ 7/A G# Δ 11 C# Δ 9 F# Δ E Δ 7 A7

- land where no - one else could en - ter, ___ and in the cen - ter ___ just you and me, dear.

C

Chords: D Δ B7 \flat 9 E7 A7#5 D Δ E Δ 7 F# Δ 7 B7 \flat 9

My heart beat like a ham - mer. My arms wound a - round you tight, and

Chords: E Δ 7 A13 D Δ (B Δ 7 E Δ 7 A7)

stars fell on A - la - ba - ma last night.

ST. THOMAS

MEDIUM SWINGING LATIN

SONNY ROLLINS

A D6 F#m7 B7 Em7 Eb7#11 D6

D6 F#m7 B7 Em7 Eb7#11 D6

DΔ C7 B7 Em7 Bb7#5 A7

D7 D9/F# G6 G#0 D6/A A7 D6

FINE

B SOLOS D6 B7 Em7 A7 D6

D6 B7 Em7 A7 D6

F#m7b5 B7 Em7 A7

D7 D7/F# G6 G#0 D6/A A7 D6

D.C. AL FINE

SUMMER SAMBA

(SAMBA DE VERAO)

M. VALLE & S. VALLE

♩ = 165

GA

C#m7b5 F#m+

CA

F7 Bm

E7b9 1. Am F#m7b5 B7#9 Em

A7 Am Eb7 D7

2. Am D7b9 GA

C7 GA (Am/D)

SWEET GEORGIA BROWN

BRIGHTLY ♩ = 160

BEN BERNIE.
KENNETH CASEY & MACEO PINKARD

G7

No gal made ___ has got a shade ___ on Sweet Geor-gia Brown, ___

C7

two left feet, ___ but oh, so neat, ___ has Sweet Geor-gia Brown, ___

F7

they all sigh ___ and wan-na die ___ for Sweet Geor-gia Brown, ___ I'll tell you just

BbΔ F7 Bb Am7b5 D9+

why, ___ you know ___ I don't lie, not much!

G7

It's been said ___ she knocks 'em dead, ___ when she lands in town; ___
All those tips ___ the por-ter slips ___ to Sweet Geor-gia Brown; ___

C7

since she came, ___ why it's a shame ___ how she cools 'em down, ___
they buy clothes ___ at fash-ion shows ___ with one dol-lar down, ___

Gm Am7b5 D7+ Gm

fel-lers, ___ she can't get ___ are fel-lers, ___
oh, boy, ___ tip your hats, ___ oh, joy, ___

Am7b5 D7+ Bb7 Ab7 G7

she ain't met, ___ Geor-gia claimed ___ her, Geor-gia named ___ her,
she's the "cat's," ___ who's that, mis-ter? Tain't her sis-ter,

1. Cm F7 Bb6 A713 G#713 2. BbΔ

Sweet Geor-gia Brown. ___

THEM THERE EYES

MACEO PINKARO,
WILLIAM TRACEY & DORIS TAUBER

A

MEDIUM UP SWING

B \flat 6



I fell in love with you first time I looked in - to them there eyes.



You've got a cer-tain lil' cute way of flirt-in' with them there eyes.



They make me feel hap-py, they make me blue;



no stall-in', I'm fall-in', go-in' in a big way for sweet lit-tle you.

B

B \flat 6



My heart is jump-in', you sure start-ed some-thin' with them there eyes.



You'd bet-ter watch them if you're wise.



They spar-ke, they bub-ble, they're gon-na get you in a whole lot of trou-ble.



You're o-ver-work-in' 'em, there's dan-ger lurk-in' in them there eyes.

THERE WILL NEVER BE ANOTHER YOU

UP TEMPO

MACK GORDON & HARRY WARREN

A FΔ E $\mathbb{M}7^b9$ A 7^b9

There will be man - y oth - er nights like this, _____ and

D \mathbb{M} C $\mathbb{M}7$ F7

I'll be stand - ing here with some - one new, _____ there

B $\flat\Delta$ G $\mathbb{M}7^b9$ C 7^b9 (A $\mathbb{M}7$) FΔ D \mathbb{M}

will be oth - er songs to sing, an - oth - er fall, an - oth - er spring, ___ but

G7 D $\mathbb{M}7$ G7 (G $\sharp\mathbb{M}7$ G $\mathbb{M}7$) (C $\sharp7$) (G $\mathbb{M}7$ C7)

There Will Ne - ver Be An - oth - er You. _____ There

B FΔ E $\mathbb{M}7^b9$ A 7^b9

will be oth - er lips that I may kiss, _____ but

D \mathbb{M} C $\mathbb{M}7$ (B7) F7

they won't thrill me like yours used to do. _____ Yes,

B \flat G $\mathbb{M}7^b9$ C 7^b9 FΔ A $\mathbb{M}7$ D7

I may dream a mil - lion dreams, but how can they come true, _____ if

FΔ E7 E $\flat7$ D7 G $\mathbb{M}7$ C 7^b9 F (C7)

there will nev - er ev - er be an - oth - er you?

WHAT IS THIS THING CALLED LOVE?



SLOW COLE PORTER

Fm7 **Bb7** **Ebm6**

What Is This Thing _____ Called Love? This

Cm7 **F7#5** **Bb** **BbΔ** **Bb6** **Bb (Bb7)**

fun - ny thing _____ called love? Just

Fm7 **Bb7** **Ebm6**

who can solve _____ its mys - ter - y? Why

Cm7 **F7#5** **Bb** **Ab7#5** **Ebm** **Bb** **Bb7b5**

should it make _____ a fool of me? I

Bbm7 **Eb7** **AbΔ**

saw you there _____ one won - der - ful day. You

F#7 **F#+** **F#7** **Cm7** **F7 TACET**

took my heart _____ and threw it a - way. That's why I

Fm7 **Bb7** **Ebm6**

ask the Lawd _____ in Heav - en a - bove: What

Cm7b5 **Cm7** **F7** **F7+** **Bb** **Ebm6** **Bb**

Is This Thing _____ Called Love? _____

WHAT'S NEW?

MEDIUM BALLAD

JOHNNY BURKE
BOB HAGGARD

A7¹³₉ [A] D6 Cm9 F7 B7 B^bΔ

What's new? _____ How is the world treat - ing you? _____

Em7^{b5} A7^{b5} A7 Dm Bm7^{b5} Em7^{b5} A7^{#5} A7

You have - n't changed a bit; love - ly as ev - er,

D6 Bm7 Em7 A7¹³₉ D6

I must ad - mit. _____ What's new? _____

Cm9 F7 B7 B^bΔ Em7^{b5} A7^{b5} A7

How did that ro - mance come through? _____ We have - n't met since

Dm Bm7^{b5} Em7^{b5} A7^{#5} A7 D6 D⁹_{SUS} D7

then, gee, but it's nice to see you a - gain. _____ What's new? _____

[B] G6 Fm9 B^b7 E7 E^bΔ Am7^{b5} D7^{b5} D7

[B] Prob - ab - ly I'm bor - ing you, _____ but see - ing you is

Gm Em7^{b5} Am7^{b5} D7^{#5} D7 Gm Em7^{b5} A7 A7^{b9}

grand, and you were sweet to of - fer your hand, I un - der - stand. A -

[C] D6 Cm9 F7 B7 B^bΔ Em7^{b5} A7^{b5} A7

[C] - dieu, par - don my ask - ing what's new, _____ of course you could - n't

Dm Bm7^{b5} Em7^{b5} A7^{#5} A7 D6 (Bm7 Em7 A7)

know I have - n't changed, I still love you so. _____

YOU'D BE SO NICE TO COME HOME TO

SLOWLY

COLE PORTER

Bm C#m7b5 F#7 Bm F#7 Bm

You'd Be So Nice _____ To Come Home To, _____ you'd be

Am9 D7 GΔ D7#5 GΔ

so nice _____ by the fire. _____ While the

EΔ7 C#7b5 F#7 F#7b9 Bm Bm/A

breeze on high, _____ sang a lull - a - by, _____ you'd be

G#m7b5 G7 C#7b9 F#7 G7b5 F#7

all that I could de - sire. _____ Un - der

Bm C#m7b5 F#7 Bm F#7 Bm

stars, chilled _____ by the win - ter, _____ un - der an

Am9 D7 G6 D7#5 G

Aug - ust moon, burn - - ing a - bove. _____ You'd be

E#o7 D/F# G6 G#o7

so nice, you'd be par - a - dise to come

D/A Bb7 E7b9 A7 D

home to _____ and love. _____

AIN'T SHE SWEET

WORDS BY JACK YELLEN
MUSIC BY MILTON AGER

MED. SWING

A F B⁹/F[#] C⁷/G C⁷(F⁵) F B⁹/F[#] C⁷/G C⁷(F⁵)

Ain't she sweet, see her com-ing down the street. Now I

F A⁷(b⁹) D⁷(F⁵) G¹³ C⁹ F⁶ C¹³

ask you ver - y con - fi - den - tial - ly ain't she sweet?

F B⁹/F[#] C⁷/G C⁷(F⁵) F B⁹/F[#] C⁷/G C⁷(F⁵)

Ain't she nice, look her o - ver once or twice. Now I

F A⁷(b⁹) D⁷(F⁵) G¹³ C⁹ F⁶ F⁷

ask you ver - y con - fi - den - tial - ly ain't she nice? Just cast an eye__

B

B^b7 F F⁷

_____ in her di - rec - tion. _____ Oh me, oh my, _____

B^b7 F G^M7 C¹³

_____ ain't that per - fec - tion? _____

C

F B⁹/F[#] C⁷/G C⁷(F⁵) F B⁹/F[#] C⁷/G C⁷(F⁵)

I re - peat, don't you think that's kind of neat? And I

F A⁷(b⁹) D⁷(F⁵) G¹³ C⁹ ¹ F C⁷(F⁵) ² F⁶

ask you ver - y con - fi - den - tial - ly, ain't she sweet? sweet?

ANYTHING GOES

MUSIC AND LYRICS BY COLE PORTER

FREELY
VERSE:
Dm

B \flat Dm



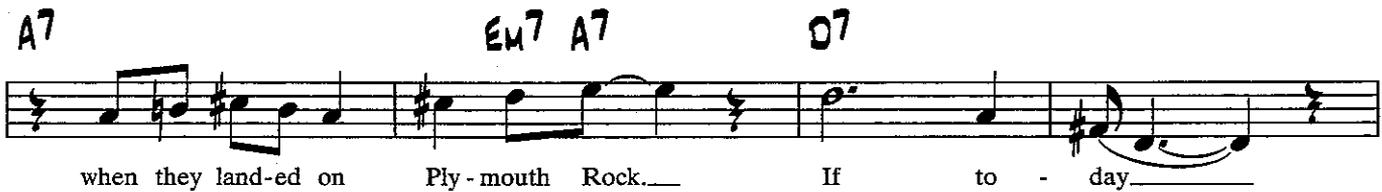
Times have changed and we've of-ten re-

A7 Dm E \flat E \flat B \flat 7 E \flat



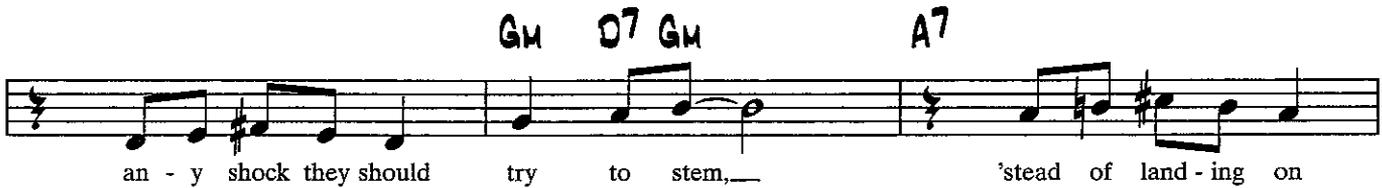
wound the clock since the Pu-ri-tans got a shock

A7 E \flat 7 A7 D7



when they land-ed on Ply-mouth Rock. If to-day

Gm D7 Gm A7



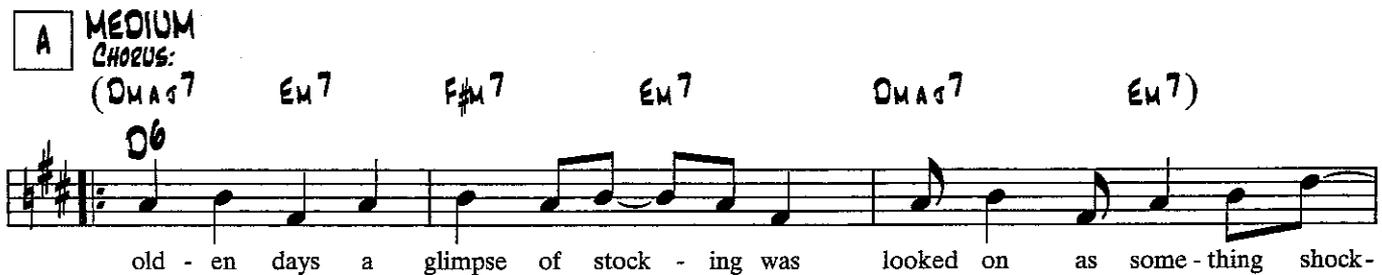
an-y shock they should try to stem, 'stead of land-ing on

Dm A7 Dm A E7 A7



Ply-mouth Rock, Ply-mouth Rock would land on them. In

A MEDIUM
CHORUS:
(Dm A \flat G \flat 7 E \flat 7 F \sharp A \flat 7 E \flat 7 Dm A \flat G \flat 7 E \flat 7)



old-en days a glimpse of stock-ing was looked on as some-thing shock-

(A \flat 7) D7 D9 G \flat E \flat 7 G \flat 6 D B \flat 7



ing, now heav-en knows, an-y-thing goes.

EM7 A7 (DMas7 EM7 F#M7 EM7 DMas7 EM7)

Good au - thors to who once knew bet - ter words now on - ly use four let -

(Am7 D7) (G6 EM7 Gm6 D)

ter words, writ - ing prose, an - y - thing goes.

C#7 8 F#Mas7 G#M7 C#7

The world has gone mad to - day. And good's bad to - day. And black's

F#7 C#7 F#M7

white to - day. And day's night to - day. When most guys to - day, that wo - men

F#M7/E D#dim7 A13

prize to - day, are just sil - ly gi - go - los. So

C (DMas7 EM7 F#M7 EM7 DMas7 EM7)

though I'm not a great ro - manc - er I know that (you're) bound to an - (I'm)

(Am7 D7) (G6 EM7 EM7/A)

swer when (I) pro - pose, an - y - thing (you)

1 D (Bm7 EM7 A7) 2 D A11 D

goes. In goes.

BUT NOT FOR ME

MUSIC AND LYRICS BY
GEORGE GERSHWIN
AND IRA GERSHWIN

FREELY

VERSE:

FMA⁷

E7(♯5)

E♭13

D7(♯5)

E♭9(♭5)

D⁹



Old man sun - shine lis - ten, you! Nev - er tell me,

C♯9(♭5)

C⁹

F⁶

DM⁷

GM⁷

C7 C13(♭9)

F⁶

DM⁷



"Dreams come true!" Just try it and I'll start a ri - ot.

B^M7

E7

AMAS⁷

G♯7(♯5)

G⁹

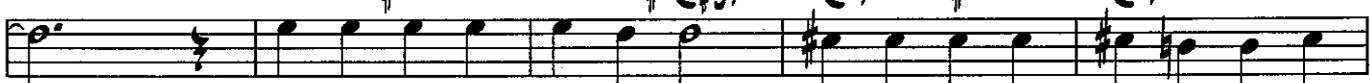
F♯7(♭9)

G⁹(♭5)

F♯⁹

F⁹(♭5)

E⁹



Bea - trice Fair - fax, don't you dare ev - er tell me he will care; I'm

A⁶

F♯^M7

B^M7

E7 E13(♭9)

A⁶

D7(♭9)



cer - tain, it's the fi - nal cur - tain, I nev - er want to

GM⁷

GM⁷/F

C7/E

B♭/D

C7

DM⁶



hear from an - y cheer - ful Pol - ly - an - nas, who tell you

GM⁷

C7(♭9)

C13

F⁶

C13(♭9)



fate sup - plies a mate; it's all ba - na - nas! They're writ - ing

A BALLAD OR MEDIUM SWING

CHORUS:

FMA⁷

DM⁷

GM⁷

C13(♭9)

FMA⁷



songs of love, but not for me. A luck - y
on a door, but not for me. He'll plan a

G7 C9sus C7(b9) F9 Cm7 F7

star's a - bove, but not for me. With love to
two by four, but not for me. I know that

Bbmaj7 Gm7 C13(b9) Fmaj7 Dm7 C7 F

lead the way I've found more clouds of gray than an - y
love's a game; I'm puzzled, just the same, was I the

Gm7 D7(b9) Gm7 C#9(b11) C7

Rus - sian play could guar - an - tee. I was a
moth or flame? I'm all at sea. It all be -

B Fmaj7 Dm7 Gm7 C13(b9) Fmaj7

fool to fall and get that way; Heigh - ho! A -
gan so well, but what an end! This is the

G7 C9sus C7(b9) F7 Cm7 F9

las! and al - so, Lack - a - day! Al - though I
time a fell - er needs a friend, when ev - 'ry

Bbmaj7 Gm7 C13(b9) Fmaj7

can't dis - miss the mem - 'ry of his kiss,
hap - py plot ends with the mar - riage knot,

Dm7 D7(b9) (G9) Gm9 C7 F6

I guess he's not for for me.
And there's no knot for for me.

Gm7 C13(b9) F6

He's knock - ing me.

CAN'T HELP LOVIN' DAT MAN

FREELY

MUSIC BY JEROME KERN
WORDS BY OSCAR HAMMERSTEIN II

VERSE:

F G7 C7 F(9) FMA7 F7F(♯5)

Oh lis-ten, sis-ter, I love my Mis-ter man and I can't tell yo' why,

B♭ B♭m F C7

dere ain't no rea-son why I should love dat man. It must be sump-in' dat

F G7 C7

de an - gels done plan. De chimb-ley's smok-in', de roof is leak-in'

F(9) FMA7 F7 F7(♯5) B♭ B♭m

in, but he don't seem to care, he can be hap-py with jes' a sip of

F C7 F

gin. I e-ven loves him when his kiss - es got gin.

MED. BALLAD

CHORUS:

A F DM7 GM7 C13 F DM7 B♭6 B♭m6

Fish got to swim and birds got to fly, I got to love one man till I die,

AM7 DM7 C♯7 C7(♯5) C7(♭9) F DM7 GM9 C13

can't help lov - in' dat man of mine.

F Dm7 Gm7 C13 F Dm7

Tell me he's la - zy, tell me he's slow,___ tell me I'm cra - zy,

Bb6 Bbm6 Am7 Dm7 C#7 C7(#5) C7(b9)

may - be, I know,___ can't help lov - in' dat man___ of

F C#11 F B Bb6 Bdim7 F/C G7/D

mine._____ When he goes a - way dat's a rain - y day,

F/C Ddim7/C C7 (Gm11 F#7(#9))

and when he comes back dat day is fine,_____ the sun will shine.

C

F Dm7 Gm7 C13 F Dm7

He can come home___ as late as can be,___ home with - out him___ ain't

Bb6 Bbm6 Am7 Dm7 C#7 C7(#5) C7(b9)

no home to me,___ can't help lov - in' that man___ of

1 2

F C#7 C13 F

mine. mine._____

DO NOTHIN' TIL YOU HEAR FROM ME

MUSIC BY DUKE ELLINGTON,
LYRIC BY BOB RUSSELL

SLOW / MED.

A

G7sus Cmaj7 Gm7 C13 Fmaj7

Do noth - in' till you hear from me, pay no at - ten - tion to what's said,

Fm7 (Bb9(#11)) Cmaj7 A7(#5) D7 G13 C F F#dim7

why peo - ple tear the seam of an - y - one's dream is o - ver my head.

G7sus C7 Cmaj7 Gm7 C13 Fmaj7 Fm7

Do noth - in' till you hear from me, at least con - sid - er our ro - mance, if you should take the word of

Cmaj7 A7(#5) D7 G13 C F F#dim7 C Bbm9 Eb13

oth - er's you've heard. I have - n't a chance. True, I've been

B

Abmaj7 Ab7

seen with some - one new, but does that mean that I'm un - true? When we're a -

Cmaj7 Am7 A9 D13 G13

part the words in my heart re - veal how I feel a - bout you. Some kiss may cloud my mem - o -

C

Cmaj7 Gm7 C13 Fmaj7 Fm7 Cmaj7 A7(#5)

ry, and oth - er arms may hold a thrill, but please do noth - in' till you hear it from me,

D7 G13 C F F#dim7 Gm7 C13 C

And you nev - er will. Do noth - in' till you hear from

DON'T FENCE ME IN

WORDS AND MUSIC BY COLE PORTER

SLOWLY

A

AM¹¹ AM⁷/D D7(b9) G GMA⁷ G⁶ GMA⁷ G AM⁷/D G

Oh, give me land, lots of land un-der star - ry skies a - bove, don't fence me in.

AM⁷ D7 AM⁷ D7 AM⁷ D7 AM¹¹ D¹³ GMA⁷ G⁶

Let me ride thru the wide o - pen coun - try that I love, don't fence me in. Let me

G GMA⁷ G⁷ G⁷(#5) C⁶ CMA⁷ F⁹

be by my-self in the eve - ning breeze... lis - ten to the mur - mur of the cot - ton-wood trees...

G DM/F E⁷(b9) CM⁶/Eb G/D AM⁹/D D7(b9) G G⁷(#5)

Send me off for - ev - er, but I ask you please, don't fence me in; just turn me

B

CMA⁷ C⁶ G G⁷ G⁷(#5)

loose, let me strad-dle my old sad-dle un - der-neath the west-ern skies. On my cay -

CMA⁷ C⁶ G G#dim⁷ AM¹¹ AM⁷/D D7(b9)

use, let me wan-der o - ver yon-der till I see the moun-tains rise. I want to

C

G GMA⁷ G⁷ G⁷(#5) C⁶ CMA⁷ F⁹

ride to the ridge where the west com - men - ces gaze at the moon till I lose my sen - ses

G DM/F E⁷ CM⁶/Eb G/D AM⁹/D D7(b9)¹ G AM⁷/D D7(b9)¹² G⁶

can't look at hob-bles and I can't stand fenc-es, don't fence me in. Oh, give me

HOW HIGH THE MOON

WORDS BY NANCY HAMILTON
MUSIC BY MORGAN LEWIS

MEDIUM/BRIGHT A

AM7 D7

Some-where there's mu - sic, how faint the tune! Some-where there's

GM7 (C#13) C7 FMA7 BM7(b5) E7

heav - en, how high the moon! There is no moon a-bove when love is far a-way

AM7 BM7(b5) E7 AM7 BM7 E13 C#M7 C13 BM11 BM7/E E7(b9)

too, 'till it comes true that you love me as I love you. Some-where there's

B

AM7 AM7 D7 GM7

mu - sic, it's where you are. Some-where there's heav - en, how near, how

GM7 (C#13) C7 FMA7 BM7(b5) E7(b9)

far! The dark - est night would shine if you would come to me

AM7 BM7 E13 C#M7 C13 BM11 BM7/E E7(b9)

soon. Un - til you will, how still my heart, how high the

1 A BM7 BM7/E E7(b9) 2 A

moon! Some - where there's moon!

I CAN'T GIVE YOU ANYTHING BUT LOVE

MUSIC BY JIMMY MCHUGH
WORDS BY DOROTHY FIELDS

MEDIUM SWING

A A Bm7 A/C# Cm7 Bm7

I can't give you an - y - thing but love,

Bm7/E E13(b9) A (D9) Bm7 C#m7 F#7(b9) Bm11

ba - by. That's the on - ly thing I've plen - ty of,

B Bm7/E E7(b9) A13 D6 Dmaj7

ba - by. Dream a - while, scheme a - while. We're sure to find

B13 E13 Bm7 E7 E7(b9)

hap - pi - ness, and I guess all those things you've al - ways pined for.

C (D9) A Bm7 A/C# Cm7 Bm7 Bm7/E E13(b9)

Gee I'd like to see you look - ing swell, ba - by.

A9 Dmaj7

Dia - mond brace - lets Wool - worth does - n't sell, ba - by.

D D#dim7 Amaj7/E F#7 Bm7

Till that luck - y day, you know darned well, ba - by, I can't give you

E13 E13(b9) ¹A D/E ²D6

an - y - thing but love. _____ love. _____

LULLABY OF BROADWAY

Words by AL DUBIN
Music by HARRY WARREN

MEDIUM SWING

A D6 D#dim7 EM7 A7 D6

Come on a-long and lis - ten to _____ the lul - la - by of Broad-way.

D6 D#dim7 EM7 A7 D6 D7

The hip hoo-ray and bal - ly hoo, _____ the lul - la - by of Broad-way.

G6 G#dim7 AM7 D7 G6 D7sus

{ The rum - ble of the sub-way train, _____ the rat - tle of the tax - is.
{ The band be-gins to go to town, _____ and ev - 'ry-one goes cra - zy,

G6 G#dim7 AM7 D7 G6 A7

The daf - fy-dils who en - ter - tain _____ at An - ge - lo's and Max - ie's. When a
you rock - a - bye your ba - by 'round _____ 'til ev - 'ry-thing gets ha - zy. Hush - a -

B D6 D#dim7 EM7 A7 D6 A7sus

Broad-way ba - by says 'Good - night,' _____ It's ear - ly in the morn - ing.
bye, I'll buy you this and that, _____ you hear a dad - dy say - ing,

D6 D#dim7 EM7 A7 D7sus D7(b9)

Man-hat-tan ba - bies don't sleep tight _____ un - til the dawn. }
and ba - by goes home to her flat _____ to sleep all day. }

C

G6 AM7/G G6 D7/G

Good - night, ba - by.

G6 AM7/G G6 D7(b9) G6 D7(b9)

Good - night, milk - man's on his way.

G6 AM7/G G6 D7/G

Sleep tight, ba - by.

1

G6 AM7/G G6 D7(b9) G6 A7

Sleep tight, let's call it a day. Hey! ____

2

G6 Bbm7 Eb7 AM7 Bm7 Em7

let's call it a day! Lis - ten to the lu - la - by of

Eb9 D13 G6

old Broad way.

MOUNTAIN GREENERY

MUSIC BY RICHARD RODGERS
LYRICS BY LORENZ HART

FREELY
VERSE:
D6

G6 EM7 A7 D6 F#m7 Bm7 E7



On the first of May it is mov - ing day. Spring is here so blow your job,
Sim - ple cook - ing means more than French cui - sines. I've a ban - quet planned which is

Am7 Dm7 G#m7(b9) C#7(b9) A6 D6 Bm7 E7 A6



throw your job a - way. Now's the time to trust to your wan - der - lust.
sand - wick - es and beans. Cof - fee's just as grand with a lit - tle sand.

C#m7 F#7 Bm7 A/E F#m7 EM7/A A7



In the cit - y's dust you wait, must you wait? Just you wait!
Eat and you'll grow fat - ter, boy. S'mat - ter, boy? At - ta boy!

MEDIUM OR BRIGHT

CHORUS:

A D6 Bm7 EM7 A7 D6 Bm7 EM7 A7



In a moun - tain green - e - ry where God paints the scen - e - ry,

D6 G E7 A Bm7 Cdim7 A7/C#



just two cra - zy peo - ple to - geth - er.

D6 Bm7 EM7 A7 D6 Bm7 EM7 A7

While you love your lov - er, let blue skies be your cov - er-let,
 How we love se - que - ster-ing where no pests are pest - er-ing,

D6 G E7 A Bm7 Cm7 A/C# D7(b9)

when it rains we'll laugh at the weath - er. And if you're good
 no dear ma - ma holds us in teth - er! Mos - qui - toes here

B

G6 D7 G6 Gm6

I'll search for wood, so you can cook
 won't bite you here. I'll let them sting

Dmaj7/F# E7 EM7 A7

while I stand look - ing.
 me on the fing - er.

D6 Bm7 EM7 A7 D6 Bm7 EM7 A7

Beans could get no keen - er re - cep - tion in a bean - e - ry,
 We could find no clean - er re - treat from life's ma - chin - er - y,

D6 Bm7 EM7 A7 D6 Bm7 EM7 A7 (OPTIONAL D.C.) D6

1
 bless our moun - tain green - e - ry home!
 than our moun - tain green - e - ry home!

TEA FOR TWO

WORDS BY IRVING CAESAR
MUSIC BY VINCENT YOUMANS

FREELY
VERSE:

$BbMA7$ $F7sus$ $BbMA7$ $F7sus$ $BbMA7$ $F7sus$

I'm dis-con-ten-ted with homes that are rent-ed so I have in-ven-ted my

$BbMA7$ $AM7(b9)$ $D7(b9)$ GM $D7(b9)$ GM $D7(b9)$

own. Dar-ling, this place is a lov-er's o-a-sis, where

GM $D7(b9)$ $GM7$ $C7$ $CM7$ $F7$

life's wea-ry chase is un-known. Far from the cry of the

$DM7$ $GM7$ $CM7$ $F7$ $C9$ $F7(b9)$ $BbMA7$ $F7sus$

cit-y where flow-ers pret-ty ca-ress the streams, co-zy to hide in, to

$BbMA7$ $F7sus$ $BbMA7$ $F7sus$ Bb $F7$ $F#7$ $G7(b9)$

live side by side in, don't let it a-bide in my dreams.

A SWING OR CHA CHA
CHORUS:

$CM7$ $F7$ $CM7$ $F7$ $BbMA7$ $Eb7$ $DM7$ $C#dim7$

Pic-ture you up-on my knee, Just tea for two and two for tea. Just

$CM7$ $F7$ $CM7$ $F7$ $BbMA7$ $Bb6$

me for you and you for me a-lone.

B EM7 A7 EM7 A7 DMAS7 G7 F#M7 F#oim7

No - bod - y near us to see us or hear us, No friends or re - la - tions on week - end va - ca - tions. We

EM7 A7 EM7 A7 DMAS7 F9

won't have it known, dear, that we own a tel - e - phone, dear.

C CM7 F7 CM7 F7 BbMAS7 Eb7 DM7 C#oim7

Day will break and you'll a - wake and start to bake a su - gar cake for

CM7 F7 CM7 F7 DM7(b9) G7(b9)

me to take for all the boys to see. _____

D CM7 Doim7 Ab9 G7(b9) CM7

We will raise a fam - i - ly, a boy for you, a

Ab9 Bb6/D C#oim7 CM7 F7

girl for me. (Oh,) Can't you see how hap - py we would

1 Bb DM7 G7(b9) 2 Bb

be. _____ be. _____

WHEN I FALL IN LOVE

MED. BALLAD

WORDS BY EDWARD HEYMAN,
MUSIC BY VICTOR YOUNG

VERSE:

A

F

G^{oim}7

F^{MA}7

C^M7

F⁹



May - be I'm old fash-ioned, feel - ing as I do.

B^b

B^bM

F



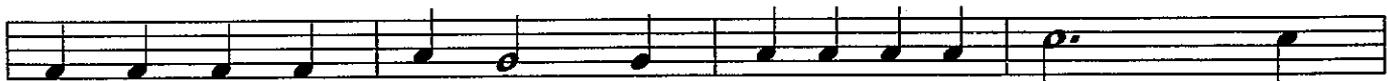
May - be I am liv - ing in the past, _____ but

G^{oim}7

F^{MA}7

C^M7

F⁹



when I meet the right one I know that I'll be true. My

B^b

D^M7

G⁹

G^M7

C⁷

(G^M7)

C⁷



first love will be my last. _____

B CHORUS:

F B^bM⁶/F F B^bM⁶/F F D⁷(^b9) G^M7 C⁷



When I fall in love it will be for - ev - er,

F

E^b9

D⁷(^b9)

G^M7

C⁷(^b9)



or I'll nev - er fall in love. _____ In a

F GM7 C7 Am7 D7

rest - less world like this is, love is end - ed be - fore it's be - gun, and too

GM D7(b9) GM7 C7

man - y moon - light kiss - es seem to cool in the warmth of the sun.

C

F Bbm6/F F Bbm6/F F D7(b9) GM7 C7

When I give my heart it will be com - plete - ly

F (Bbm7) Eb9 D7(b9) GM7 C7

or I'll nev - er give my heart. And the

F Bb Am7 D7 GM7 Eb9 F D7(b9)

mo - ment I can feel that you feel that way too, is when I fall in

GM7 C7 ¹ F DM7 GM7 C7(b9) ² F

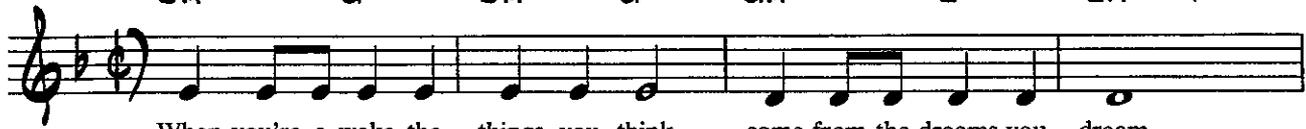
love with you. you.

WHERE OR WHEN

WORDS BY LORENZ HART
MUSIC BY RICHARD ROGERS

FREELY
VERSE:

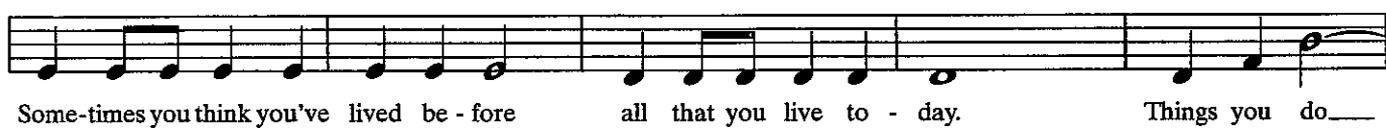
DM⁹ G¹³ DM⁹ G¹³ GM⁷ C⁹ CM⁹ F¹³



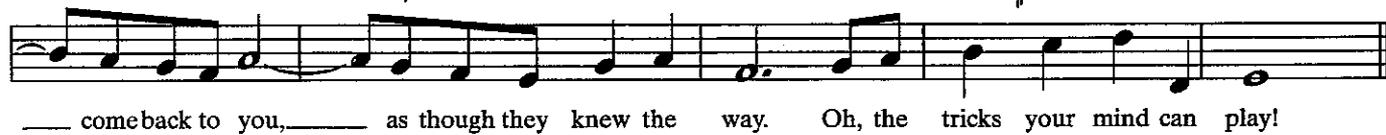
B^bMA⁷ GM⁹ GM⁷(b⁹) C⁷sus C¹³ F



DM⁹ G¹³ DM⁹ G¹³ GM⁷ C⁹ CM⁹ F¹³ B^bMA⁷



GM⁹ GM⁷(b⁹) C⁷sus C¹³ F GM⁷F#dim⁷GM⁷ C⁷



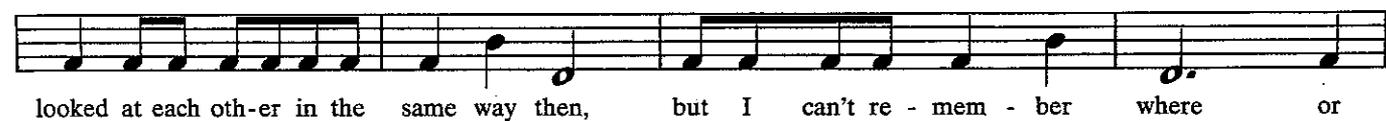
A BALLAD OR MEDIUM

CHORUS:

F F^b FMA⁷



B^bMA⁷ B^bMA⁷/A GM⁹ GM⁷/F B^bMA⁷ B^bMA⁷/A GM⁷ C⁷sus



AM⁷ D⁷(b⁹) GM⁹ C¹³ F F^b



FMA^b7 **B^bMA^b7** **B^bMA^b7/A** **GM⁹** **GM⁷/F**

clothes you wore. The smile you are smil-ing you were smil - ing then,

B^bMA^b7 **B^bMA^b7/A** **GM⁷** **C⁷sus** **FMA^b7** **EM⁷(^b5)** **A⁷(^b9)**

but I can't re - mem - ber where or when.

B

DM⁷ **GM⁷** **EM¹¹** **A⁷**

Some things that hap - pen for the first time,

DM⁷ **GM⁷** **DM⁷** **G⁷** **GM⁷** **C¹³**

seem to be hap - pen - ing a - gain.

C

F **F^b** **FMA^b7** **A⁷(^b9)**

And so it seems that we have met be - fore, and

B^b6 **AM⁷** **D⁷(^b9)** **GM⁷** **AM⁷(^b5)** **D⁷(^b9)**

laughed be - fore, and loved be - fore, but

1
GM⁷ **C⁷** **F^b** **GM⁹** **C¹³**

who knows where or when!

2
GM⁷ **C⁷** **F**

who knows where or when!

WHO'S SORRY NOW?

MUSIC BY TED SNYDER
WORDS BY BERT KALMAR AND HARRY RUBY

FREELY

VERSE:

C D9 G7 C C/E EbDm7

You smiled when we part-ed, it hurt me some-how, I
tho' I for-give you, I can-not for-get, how

Dm7 G7 G7(b9) C6 Coim7 C6 D7 G7

thought there was noth-ing worth-while; the ta-bles are turn-ing and
you shat-tered all my i-deals; you smiled when I told you that

C/E Cm/Eb G/D D7Dm7D7 G7 Dm7 G7 Dm7G7

you're cry-ing now, while I am just learn-ing to smile.
you would re-gret, and now you know just how it feels.

A CHORUS:

C CMA7 C6 E7 A7(b9) A7

Who's sor-ry now? Who's sor-ry now? Whose heart is

E7 A7 D7 D13 G7 Dm7 G7

ach-ing for break-ing each vow? Who's sad and blue?

C C#dim7 G/D G#dim7 Am7 D13 Dm7 G7

Who's cry-ing too? Just like I cried o-ver you.

B

C CMA7 C6 E7 A7(b9) A7 A7(b9) A7

Right to the end, just like a friend, I tried to warn you some-

Dm7 A7/E Dm7 Dm7 Fm6 CMA7 A7(b9)

how. You had your way, now you must pay.

D7 Dm7/G G13(b9) C C#dim7 Dm7 G7 C C

I'm glad that you're sor-ry now. Al-low.

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BIROLANO

MODERATELY FAST

JOHN HENDRICKS
JOZEF ZAWINUL

(BASS.)

Five

— thous - and light years from Bird - - - land, but I'm still —
— from the land of the Bird - - - land, an' I'm still —

— preach - in' the rhy - thm. Long - gone up tight years from Bird -
— feel - in' the spir - it. Five — thou-sand light years from Bir -

- - land, an' I'm still — teach - in' it with — 'em. Years —
- - land, but I know — peo - ple can hear —

— it. Bird — named it, Bird — made it. Bird —

— heard it then — played it. Well — stat - ed! Bird -

- - land, it hap - pened down in Bird - land.

A

N.C.

In the mid - - - - - die of that _____ hub I re - mem -
 - - - - - dy heard that _____ word, that they named _____

- - - - - ber one jazz _____ club where we went _____ to put feet _____
 _____ it af - - - - - ter _____ Bird. Where the rhy - - - - - thm swooped and _____

_____ down on Fif - - - - - ty sec - - - - - ond _____ Street. Ev - 'ry - bo -
 _____ swirled, the jazz cor - - - - - ner of the _____

_____ world. And the cats _____ they gigger in _____ there were be - yond _____

A A/G# D/F# A/E A/C# A

_____ com - pare. Bird - land, _____ I'm sing - in' Bird - land. _____

A A/G# D/F# A/E A C#7b5

Bird - land, _____ ol' swing - in' Bird - land. _____

A C#m F#m A/C# DΔ D#m7b5 C#m7 F#7
 Down them stairs, lose _____ them cares. Where? _____
 Bird would cook, May _____ would look. Where? _____

Bm7 A/C# D E7sus A C#m F#m7 D D#m7b5 E7sus DΔ
 Down in Bird - land. To - tal swing, bop _____ was king there, _____
 Down in Bird - land. Miles _____ came through, 'Trane _____ came, too. There, _____

1. Bm F#m E7sus 2. Bm F#m E7sus A
 _____ down in Bird - land. down in Bird - land. Ba -

C#m F#m7 E7sus D#9b5 D9 C#m7 F#7b9 Bm A/C# D E7sus A
 - - sie blew, Blak - ey, too. Where? _____ Down in Bird - land. Can -

C#m F#m E7sus D#9 D9 C#m7 F#7b9 Bm7 A/C# D E7sus A **C**
 - - non - ball played _____ that hall. There, _____ down in Bird - land.

A
 Yeah. _____

VOCAL AD LIB. (REPEAT AS NEEDED)

A

There may never be nothin' such as that no mo', no mo', Down in
 Birdland, that's where it was at. I know, I know. Back in them days
 bop was ridin' high. Hello 'n goodbye!

VOCAL AD LIB.

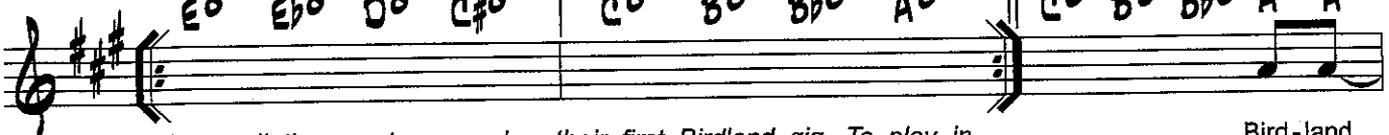
1-6.

7. ON CUE

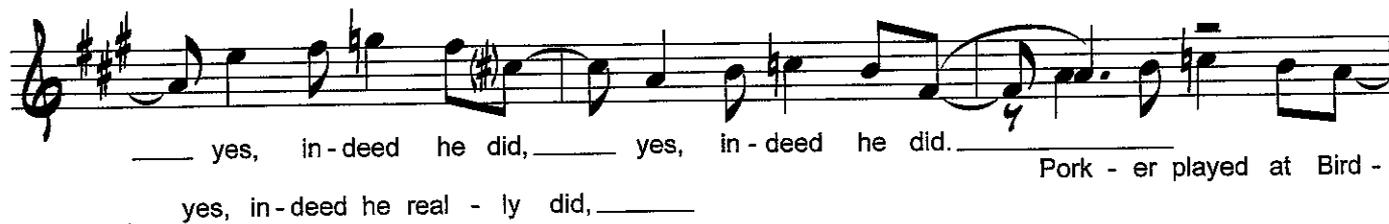
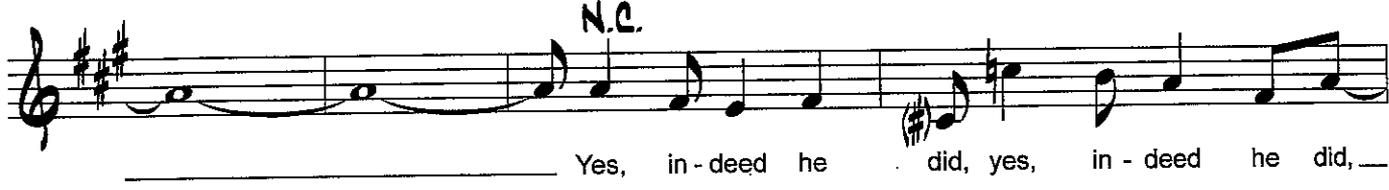
E^o E^b D^o C[#]

C^o B^o B^b A^o

C^o B^o B^b A^o A



How well those cats remember their first Birdland gig. To play in Birdland is an honor we still dig. Yeah, that club was like in another world sure enough - Yeah, baby, all o' the cats had the cookin' on. People just sat on they was steady lookin' on. Then Bird. he came n' spread the word. Bird-land. —



F#m G Ab A F#m Am G N.C.

it hap-pened down in Bird - land. Ev - 'ry - bo - dy dug that

beat, ev - 'ry - bo - dy stamped their feet. Ev - 'ry bo -

D.S. AL CODA

- - dy digs be bop an' they'll nev - er stop.

CODA

A C#m F#m A DΔ D#m7b5 C#m7 F#7 Bm7 A/C# E7sus E7sus A

Down them stairs, lose them cares. Yeah, down in Bird - land. To -
 Bird would cook, May would look. Yeah, down in Bird - land. Miles -
 Ba - sie blew, Blak - ey, too. Yeah, down in Bird - land. Can -

C#m F#m Bm D#m7b5 E7sus DΔ Bm7 A/C# D E7sus

- - tal swing, bop was king. Yeah down in Bird - land.
 came through, 'Trane came, too. Yeah down in Bird - land.
 - - non - ball played that hall. Yeah down in Bird - land.

REPEAT AND FADE

(SOLO SCAT SING AD LIB. DURING REPEAT AND FADE)

Pay the gate, don't be late. It's a date. Whatlay' know.
 If y' dig, then you'll dig it's a groove. Quite a groove,
 'Cause y' t' move. Come in twos, pay your dues. What can you lose?
 Just your blues! So lose them! The band swingin' one and all and
 what a ball! Yeah! Music is good, music is better than good. Pretty good,
 very nice, really very good. Things are being like they should. Very good,
 very good, very good. All y' gotta do is lend an ear an' listen to it.
 Then you dig a little sooner than soon. You'll be diggin'
 everything - diggin' all the music. What a ball!
 How y' gonna figure out a way t' bring it all about amid a
 lot o' other music on the set'n on the scene, know what I mean?
 How y' gonna separate the music from the scene?
 Gonna have t' keep the memory clean. Y' gonna hear
 a lotta' sound - a lotta' soun'...

AS YOU ARE

MUSIC: NILS LINDBERG
 LYRICS: RED MITCHELL

SLOW

Gm7 C7 Bb9#11 Am7 Dm7

screech _____ at the beach and e - ven each _____ pain - filled heart play a

Bm7b9 E7/Bb A7+ A7 D7b9 D7

part in na - ture's _____ per - fect scheme. As na - ture

Gm7 C#13 F#m7b5 Gm/F F#m7b5 Am7 D9

grows things, so do we, but na - ture knows things we can't

Bm7 Em7 C#m7b5 C#9#11 Bm7 Em

see. When the time comes _____ for a change of heart, _____ there's a

Am7 D9 Bm7b5 E7b9 Am7

rea - son _____ a change of sea - son. _____ As na - ture sees you _____ prune a -

G#m7/D Am7/D G#m7/D Am7/D C C#9#11

way the old start some - thing new and bold, you know she

Bm Em Am7 D9 G#m7 Am7/G G#m7

loves you _____ as you are. _____

MOONDANCE

MEDIUM, JAZZ FEEL

VAN MORRISON

Bm7 C#m7/F# % % %

1. Well, it's a

(1.,3.) mar - vel - ous night ___ for a Moon - dance with the stars up a - bove in your eyes, -
 (2.) wan - na make love ___ to you to - night, I can't wait till the morn - ing has come. -

Bm7 C#m7/F# % %

___ a fan - tab - ul - ous night ___ to make ro - mance 'neath the
 ___ And I know now the time ___ it is just ___ right and straight

Bm7 C#m7/F# % %

cov - er of Oc - to - ber skies. ___ And all the leaves on the trees are fall -
 in - to my arms ___ you will run. ___ And when you come my ___ heart will be wait -

Bm7 C#m7/F# % %

- - ing to the sound of the breez - es that blow. ___ And I'm
 - - ing to make sure that you're nev - er a - lone. ___ There and

Bm7 C#m7/F# % %

try - ing to please ___ to the call - ing of your heart - strings that play soft and
 then all my dreams ___ will come true, ___ dear, there and then I will make you my

Bm7 Em7 Bm7

low. And all the night's ___ mag - ic seems to
 own. And ev - 'ry time ___ I touch ___ you you just

EM7 BM7 EM7

whisper and hush, and all the soft moon -
 tremble in - side, and I know how much I want

BM7 EM7 F#7(C#3) BM7

light seems to shine in your blush. } Can I
 you that my love I can't hide. }

E BM7 E BM7 E BM7

just have one more Moon-dance with you, my love?

E BM7 E BM7 E BM7

Can I just make some more romance with you,

E BM7 F#7(C#3) D.S. AL CODA F#7(C#3)

my love? } 2. Well, I } One more Moon-
 } 3. It's a }

BM7 C#m7/F#

dance with you in the moon - light on a

BM7 C#m7/F# BM7 C#m7/F#

mag - ic night (etc. AD LIB.) Can

BM A G F#m Em BM7

I just have one more Moon-dance with you, my love?
 (I just make some more romance with you, my love?)

WALK BETWEEN RAINDROPS

SHUFFLE MEDIUM FAST

DONALD FAGEN

 (2: NO TIME INST.)

EM7 EM9 A13 D6



1. A sha - dow cross - ed the blue Mia - mi sky

AM9 D13 G6(9)



as we hit the cause - way by the big ho - tels.

C#7(9) F#m7 EM7 A13 D#9(6) Ab7(9)



We fought, now I can't re - mem - ber why

AM9 Ab7(9) G#9 Bm9 E13



af - ter all the words were said and tears were gone we

Fm9 Bb13 EM9 F13(11) BREAK



vowed we'd nev - - - er say good - bye. 2. When we kissed

3. In my dreams

EM7 EM9 A13 D6



we could hear the sound of thun - der

AM9 D13



as we watched the re - gu - lars rush the big ho - tels.

G6(9) C13 D#9(6)



We kissed a - gain

as the show - ers swept _____ the Flor - i - da shore, you o -
 - - pened your _____ um - brel - la but we walked _____ be - tween the rain -
 - - drops _____ back _____ to your door. _____ We walked _____
 _____ be - tween the rain - drops back _____ to your door. _____ **D.S. AL** 
 _____ We walked _____ be - tween the rain - drops, _____
 be - tween the rain - drops, _____ walked be - tween the rain -
 - - drops back _____ to your door. _____

3. In my dreams I can hear the sound of thunder,
 I can see the causeway by the big hotels.
 That happy day we'll find each other
 on that Florida shore.
 You'll open your umbrella
 and we'll walk between the raindrops
 back to your door.

I CAN'T GET STARTED

IRA GERSHWIN
VERNON DUKE

SLOWLY

I've flown a - round the world _____ in a plane; _____ I've set - tled
hun - dred yards _____ in ten flat; _____ the Prince of

re - vo - lu - tions in Spain; the North Pole I have char - ted, but
Wales has cop - ied my hat; with queens I've à la cart - ed, but

can't get start - ed with you. _____ A - round a
can't get start - ed with you. _____ The lead - ing

golf course I'm _____ un - der par, _____ and all the mov - ies want _____ me to
tail - ors fol - low my styles, _____ and tooth - paste ads all fea - ture my

star; I've got a house, a show _____ place, but I get no _____ place with you.
smiles; the As - tor - bits I vis - it, but say, what is _____ it with you?

You're so su - preme, lyr - ics I write _____ of you,
When we first met, how you e - lat - ed me!

MERLIN

SLOW

LARS GULLIN

G7#11 G7#11 F#7#9 F7b9 E7#9 G7#11 F#m611 D#oadd11 Bm7/E E7b9#11
 AΔ CΔ Bm7 E7 AΔ/E D13#11 C#m7b5 F#7
 Cm9 F7 BbΔ G7b9 Ebm6 F7 1. BbΔ Bm7 E7
 2. Bb A7 Dm7 G7b9 Cm7 F7 Dm7 C#o
 Cm7 F7 C#Δ DΔ D#m7 G#7 C#m7 F#7
 Bm7 E7 AΔ CΔ Bm7 E7 AΔ/E D13#11
 C#m7b5 F#7 Cm9 F7 BbΔ G7b9 Ebm6 F7
 Bb Bm7b5 E7 D.S. AL Bb
 G7#11 G7#11 F#7#9 F7b9 E7#9 BbΔ A

